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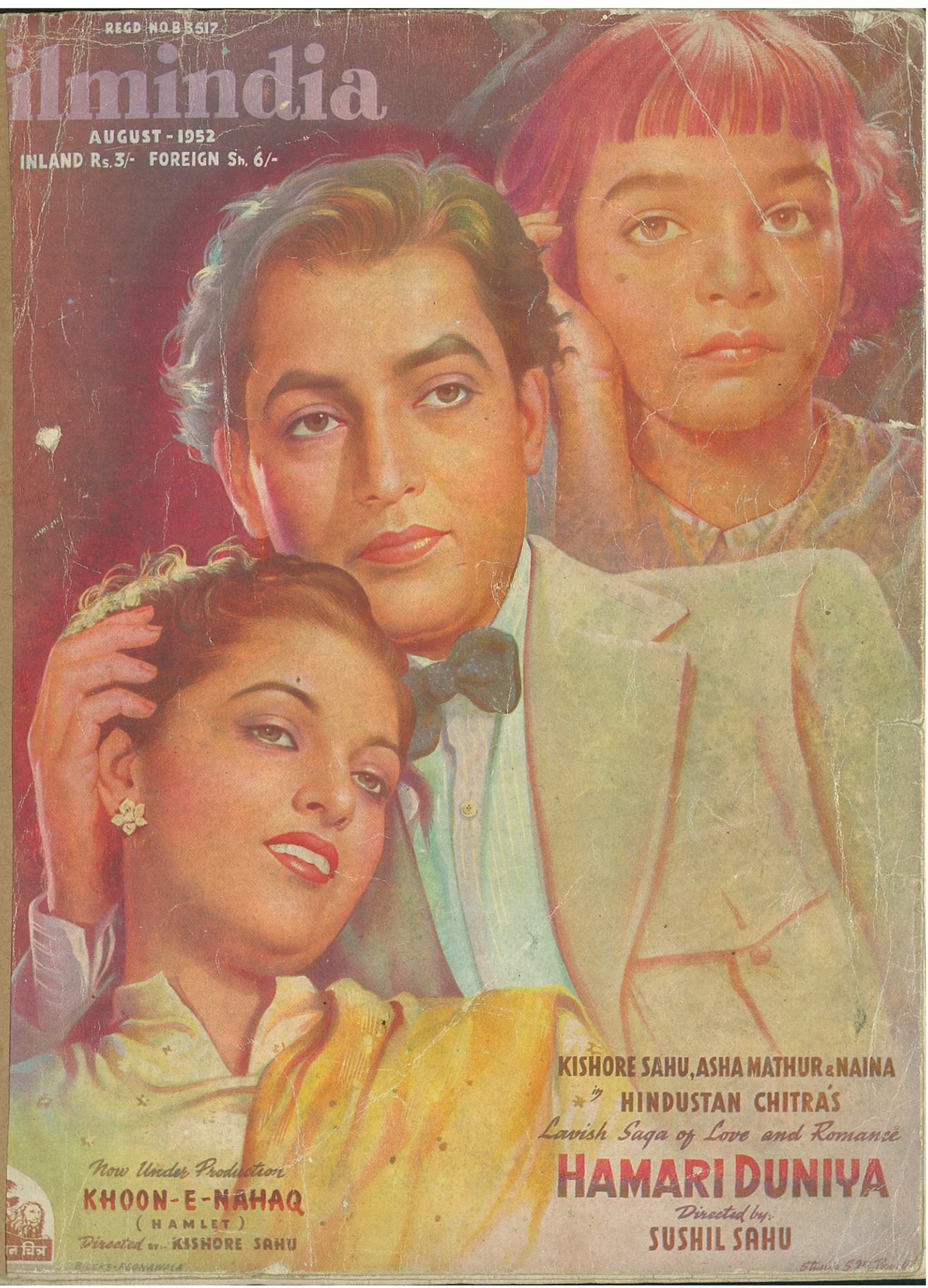

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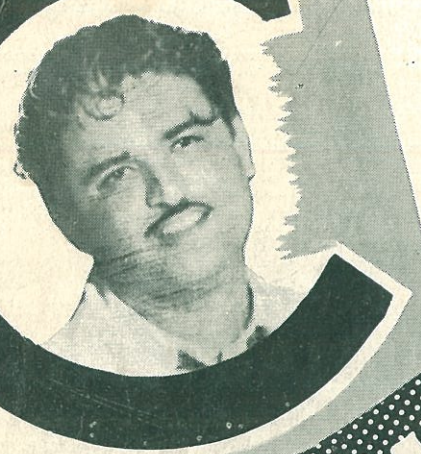

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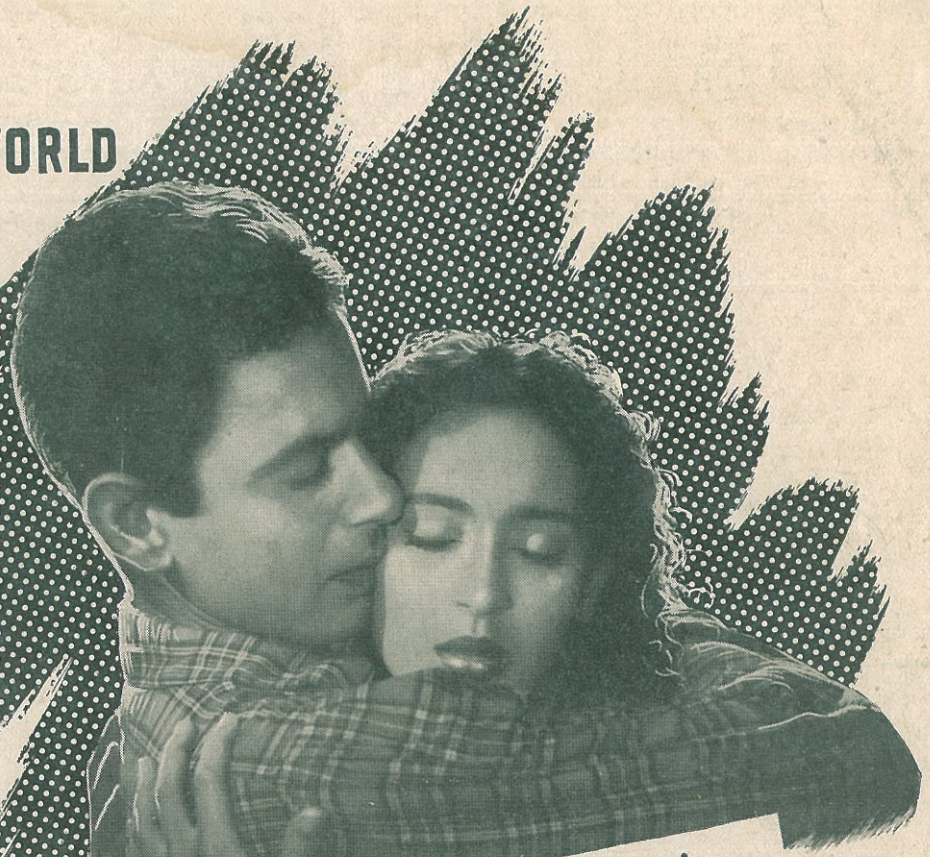

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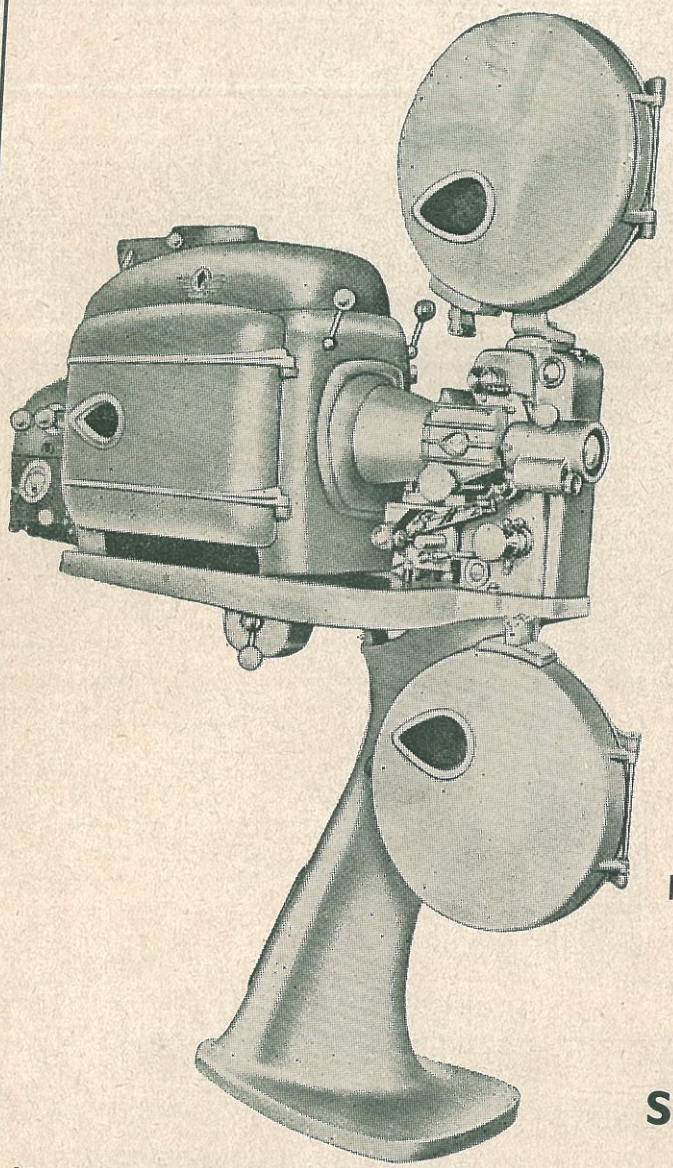

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Vol. XVIII. | AUGUST 1952 | No. 8.

Motion pictures—the art of interpreting life in its million natural hues with commercial colours—must need a man with a substantial background of culture, education, social status and varied experience to give life its illusion of realism on the screen and carry conviction to millions. Kishore Sahu—producer, director and artiste—has the unique gifts which the world recognizes as genius and the background described above and he uses his talent and personality effectively in his new picture "Hamari Duniya" produced for Hindustan Chitra. This dynamic social theme is directed by Sushil Sahu.

Father Sowed Dragon's Teeth!

Mahatma Gandhi's inventions, like non-violence, salt satyagraha, fasting, hartal, picketing, strikes, civil disobedience, no-tax campaigns, Ram Rajya etc—all one-time armament in India's war of freedom against the British, seem to have come home to roost the way we find some Swami Sitaram fasting to cut out an Andhra State, Jayaprakash Narayan taking nature treatment for self-purification, the Socialists doing food satyagraha, the kisans of Gujarat threatening a no-tax campaign, the Bengalis of Calcutta staging hunger marches and once again facing lathis and bullets, the postmen and railwaymen threatening paralyzing strikes, capitalists and labourers observing hartals for opposite grievances and the citizen in the street behaving generally like an irresponsible libertine.

Even his son, Manilal Gandhi, who should have known his father's cranky ways better than the millions who saw Gandhiji from a distance and with eyes of traditional reverence for a man in sackcloth, staged a fasting stunt in South Africa recently and neither impressed Malan nor the Indians there in his frustrative attempt to arrogate to himself his father's shoes to complete the rest of his journey through life.

Nowadays another crazy Mahatma seems to have emerged from the ashes of Sewagram the way we see Vinoba Bhave, one of the crankiest disciples of Gandhiji, measuring the length and breadth of the country, taking lands from the rich and giving them to the poor and lending this land distribution idea a Vedic complexion by calling it Bhoodaan Yagna. This farcical stunt of land distribution is at once intended to wake up the conscience of the rich and stop the poor from thinking of Communism by making them little landholders with small bribes. The vast and complex agrarian problem of this great country which begins from the food which

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the land itself needs and ends with the food it produces for millions is thus sought to be solved by Vinoba Bhave in an oversimplified manner by merely redistributing the land and changing its ownership in the records of the government. Can naivete go further? Or shall we call it just simple stupidity?

But the experiment is on and newly fragmented bits of land are enjoying new ownerships contrary to the world-proved concept of cooperative farming which has made even deficit areas yield surplus food not only in China and Russia but also in many other countries of the world. But what has a Gandhian Mahatma to do with the rest of the world and its modern ways of growing food? He is content to take us back to Ram Rajya as soon as possible to fulfil his Master's promise given to our teeming millions. And one of the ways of doing so is obviously to take the land from the rich and give it to the poor in as small bits as possible.

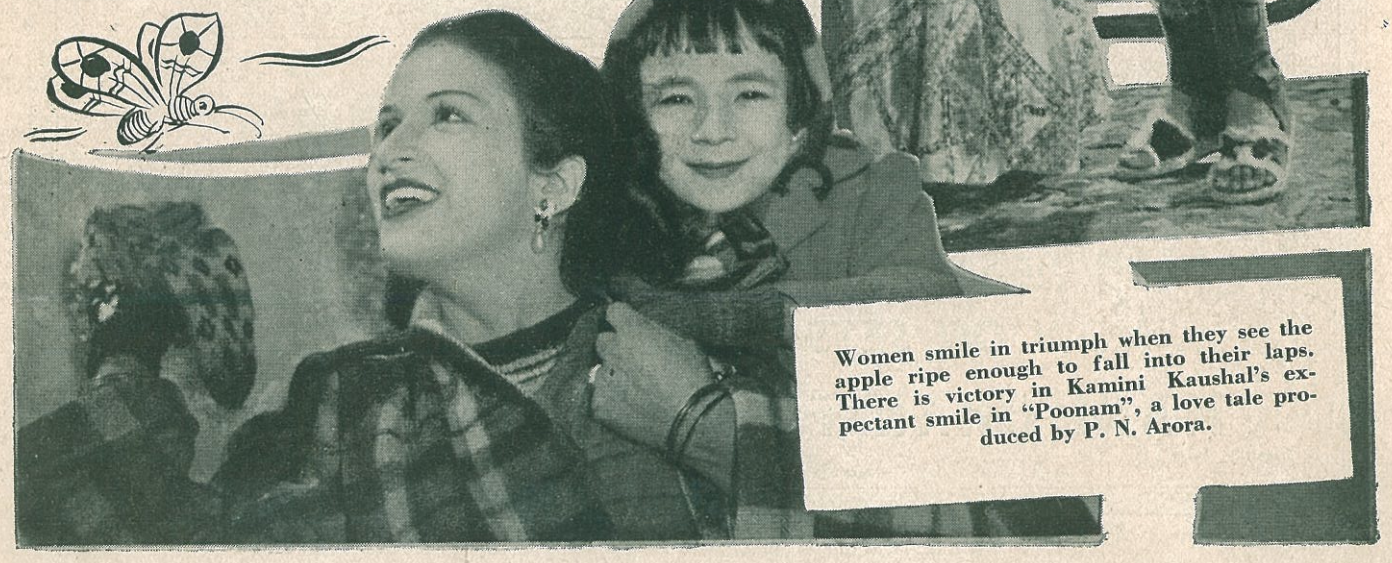
Whether Gandhiji's different stunts actually brought us freedom or not is still a debatable point but they have surely turned a free and struggling nation into a jungle of confusion, indiscipline and crime.

What this great man did not realize through his long life of personal rebellion was that what was perhaps a spiritual experiment to him would one day prove to be a bad example to millions in the country. And had he realized that in his spiritual resistance to a foreign power were also sown the seeds of future indiscipline and rebellion, he would not have experimented with his different spiritual inventions so readily.

But Gandhiji was so obsessed with his place in history that he didn't even ponder over the possibility of his pet 'inventions' being misused in free India. The Father of our nation has thus left behind a lot of dangerous armament with a bunch of booby heirs to guard the magazine. There is not one man in the country today with Gandhiji's moral stature to pull up the people when they misuse his pet inventions to create chaos in the country.

India was a peaceful, starving country till Gandhiji appeared on the scene. Even as slaves under the British boot we had some harmony in life. True, the British beat us, robbed us, starved us and oppressed us but we

Beauty has enslaved many a brute and the strongest man in the world has become a limp limpet in the bed of passion and desire. The history of man has been a long story of woman's conquests and the undying heroes of the battlefields have died in the arms and beds of women without a whimper. Bina Rai vanquishes both the man and the actor in Prem Nath in "Aurat", a passion play produced by Varma Films.



Women smile in triumph when they see the apple ripe enough to fall into their laps. There is victory in Kamini Kaushal's expectant smile in "Poonam", a love tale produced by P. N. Arora.

HE WALKED IN AIR WITH
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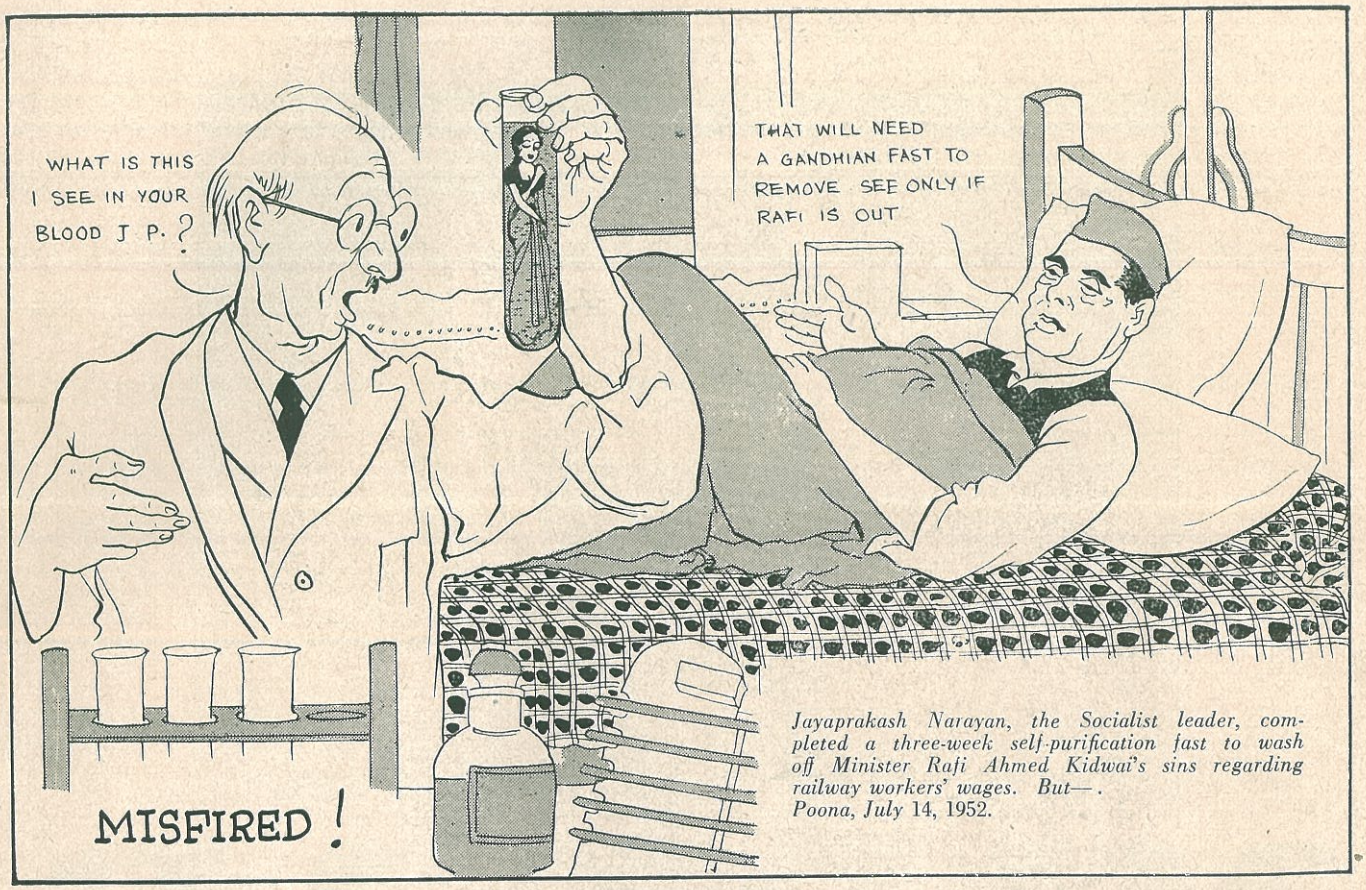

Jayaprakash Narayan, the Socialist leader, completed a three-week self-purification fast to wash off Minister Rafi Ahmed Kidwai's sins regarding railway workers' wages. But—. Poona, July 14, 1952.

never lost the harmony in the colours of our colourful race. We observed better discipline as slaves than we do as free men today and as slaves we were better citizens of a shackled nation than we are today as free men of a free country.

Gandhiji's arrival on the scene charged the air with rebellion. He sprayed the atmosphere with fumes of freedom and within a short time the nation reeled forward automatically under the impact of freedom's anaesthesia. Gandhiji soon made crime a virtue and turned every jail into a temple. The spiritual violence of his non-violent struggle put to shame the bestial violence of the British and dressed treason in the saffron robes of patriotism. In the heat of our war of freedom, even Gandhiji ceased to discriminate between crime and conscience and when sometimes he stumbled over his own virtue, he described the lapse as a Himalayan blunder and escaped the consequences. It was love and war at once—love of freedom and war of liberation—and even Gandhiji seemed to admit that everything was fair in love and war. Every crime had its halo in the flaming canvas of our war of freedom and till the British left our shores on the 15th of August 1947 virtue lent its conscience to crime to justify the Gandhian rebellion in India.

And our fighting leaders were so much obsessed by their passion to be free to rule themselves that they even allowed the unforgivable crime of the vivisection of this ancient land to be perpetrated. The post-war weakness of the British nation sharpened the lust of Indian leaders for power and they could not wait a minute longer than necessary so they cut this country in an unholy hurry to establish two thrones in one land and one people. Gandhiji was a party to this conspiracy of vivisection and he also seemed to have allowed his love of freedom to turn into lust for power.

No one, however, thought even once that the sowings of indiscipline and rebellion over three decades would throw up a wrong harvest at the wrong time and that crime would lose its virtuous complexion and treason its saffron robes of patriotism and both would come home to roost in free India. No one realized that as rulers some day the Congressmen would have to rule the same people whom they had taught to defy and disobey a government established by law and order.

The dragon's teeth sown by Gandhiji are now throwing up killers from their furrows and Communism seems to be the proverbial precious stone that will stop the killers ultimately. That in short is the tragedy of Gandhiji's heirs and heirlooms bequeathed to a nation of 350 million souls in starving rebellion.

An echo of Gandhiji's no-tax campaign was heard in the Parliament the other day when India's Railway Minister told the House that during the year 1951-52 79,00,000 ticketless passengers were detected on different railways and the amount of fare and penalty recovered from them was Rs. 165.5 lakhs. The extra staff employed to detect these people and recover the above amount cost the State Rs. 9, 16, 240|- i.e. nearly 1800% of return on the investment. Crime does pay in India, if not the criminal, at least the Government.

Being a Bania, Gandhiji probably foresaw these profits of crime in relation to the State's expenses and patented his invention of not paying the legitimate dues

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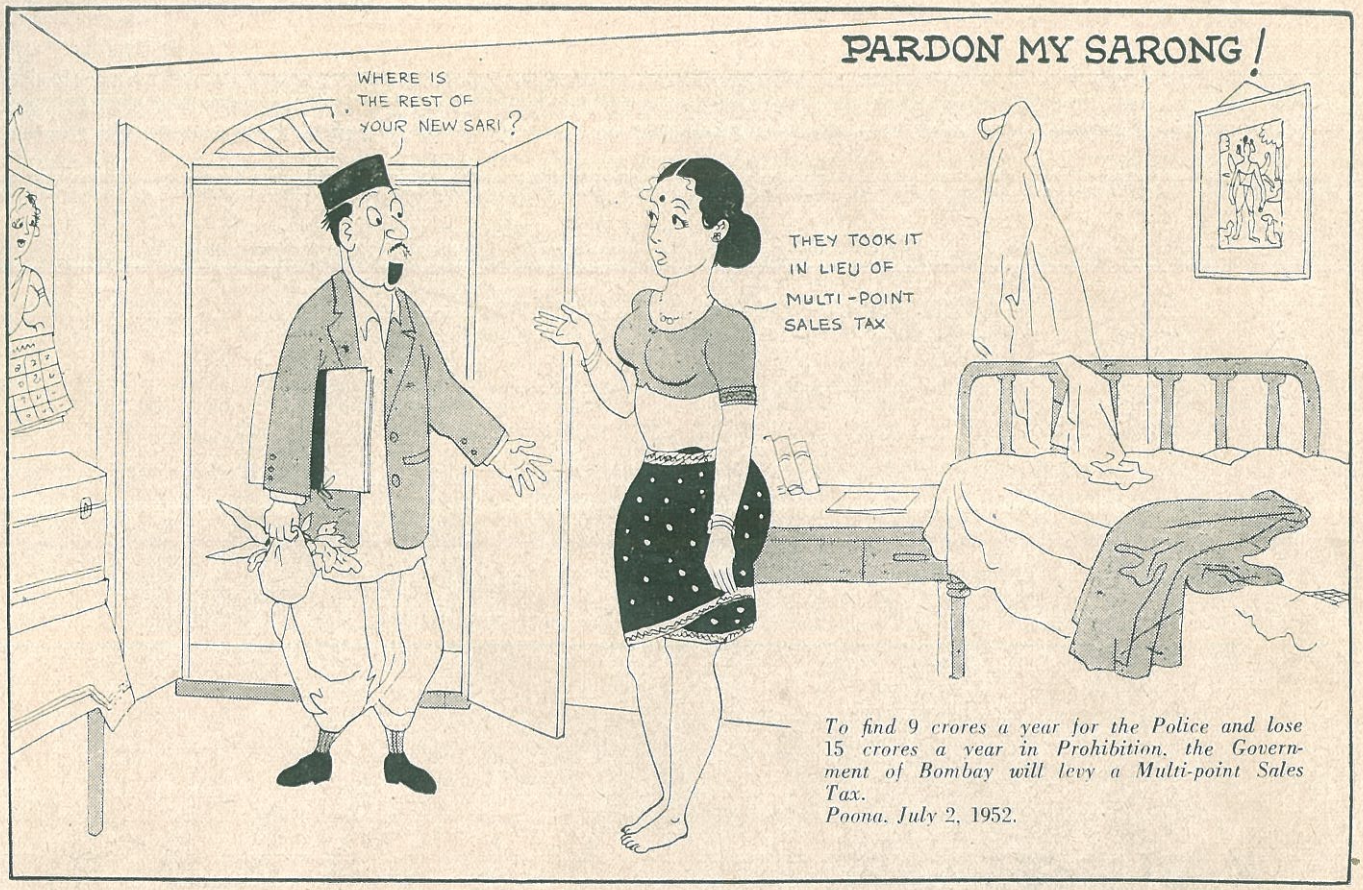

To find 9 crores a year for the Police and lose 15 crores a year in Prohibition, the Government of Bombay will levy a Multi-point Sales Tax.
Poona, July 2, 1952.

of the State by launching the Bardoli No-tax Campaign against the British Government. This idea of turning crime into a state industry seems to be paying good dividends in free India even in the Income Tax Department where the huge normal staff conveniently permits the people to evade taxes while a small detection squad catches the tax evaders and brings in the profits. Seeing the remarkable success of these detection units in the different departments of the Government, one wonders why the Government should not dismiss the legitimate collection staff entirely, allow crime to mount up and then put the detection units on the job. This procedure will involve less expense and bring in more profits. And additionally, Congressmen will get the satisfaction of doing something typically Gandhian in the pursuit of a sinless, welfare State.

Prohibition in Bombay and Madras will work out the same way very soon, the speed at which crime is going up in both the States. We guess the two States will get more revenue by way of penalties of crime than by scrapping Prohibition completely. And Rajaji and Morarji will additionally acquire a Gandhian halo for doing the right thing to establish a welfare state.

Crime always pays a state whether it pays the individual or not because a state legalizes crime and deals in it wholesale. And wholesale crime by the state is like war, noble and patriotic, and not like murder by an individual, mean and anti-social. And Gandhian crime is an eternal virtue so long as the caps are white and the jails are welcome.

Bombay, July 17, 1952. Baburao Patel.

Growing eyebrows is a national industry in our modern drawing rooms. Vijayalaxmi's eyebrows will soon require a lawn mower in "Bahu Beti", a domestic story directed by C. L. Dheer for Baroda Theatres.

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BOMBAY Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

A whisper in the phone causes a thunderstorm in his heart at the other end. Science has made it possible for sweethearts to transmit their palpitations over the wires thousands of miles away and give lovers a heart attack. Here is Nargis calling from Bombay, not for Raj in London, but for Bharat Bhushan in "Pahili Shadi", a social romance directed by Ram Daryani for Krishin Movietone.

DIRTY LINEN IN FILMS!

Because Adam came first and Eve afterwards, man became the sole architect of this world. Conveniently forgetting the 50% contribution by Eve to the sins and sorrows of the world and 100% to its population, man still continues to dominate this world as its main architect backed by his brutal strength.

But things are changing fast and in the twentieth century Eve is not only using her tongue, the weapon with which she pierced a million holes in man through ages, but also her brains, a much-boosted acquisition, these days.

Looking less beautiful than before, because of the tax imposed by the times on their brains, women have begun to dabble in politics and at a meeting of the All India Women's Conference recently held in Delhi the dowdy dowagers not only demanded a new civil code for marriage and divorce but also aired some fatuous opinions on the racial discrimination in South Africa, the Korean War, the Indian struggle in Ceylon and their own status in the U.N.O.

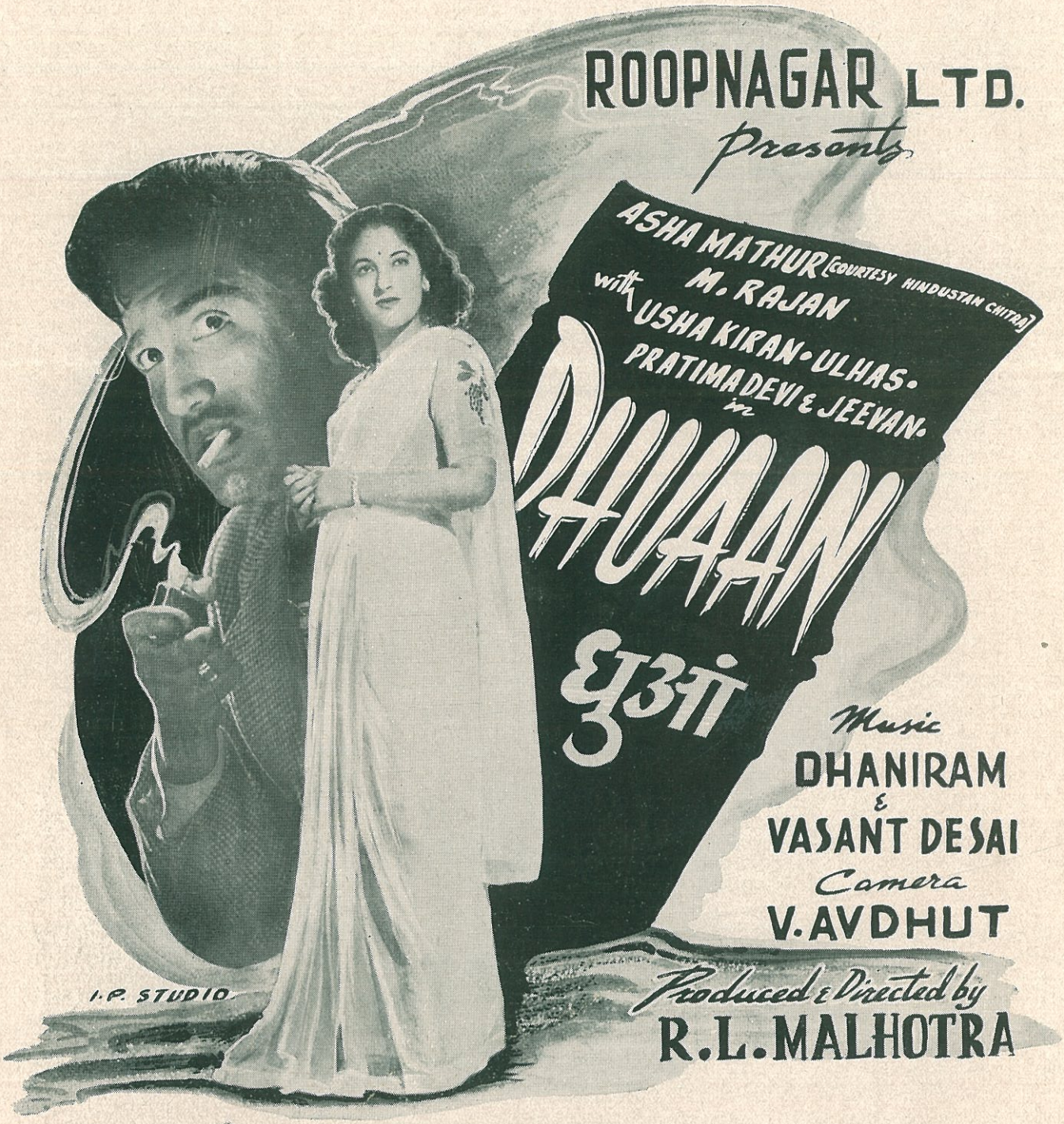
Politicians are not going to worry over what these painted grassshoppers of society think of their manly game of war and greed, but the film producers of the country must give a serious thought to the resolution passed by the Washerwomen's Conference held in Allahabad recently.

Convinced that our present day movies are making clothes dirtier than before because of their lewd contents, these dhobie women have condemned the baneful effect of modern pictures on the moral life of the society and have not only decided to boycott all cinema shows themselves but have also prohibited their men folk from seeing motion pictures. This resolution is penal in its complexion as those who defy this ban are threatened with social ostracism. Knowing how severe a punishment social ostracism can be in this country of communal panchayats, the dhobies of Allahabad, over 30,000 in number, are not going to risk seeing Indian pictures in future.

It is a disgrace that the dhobie women of Allahabad should have to take a lead in condemning the lewd contents of our motion pictures while the painted dolls of the All India Women's Conference and other women's associations all over the country waste their time in dancing round politicians and airing pious platitudes on women's rights and politics. When motion pictures are poisoning their own children and burning down their own homes, these dames of culture and education are worrying over the Korean War and racial discrimination in South Africa.

Filmindia has been agitating for years for pictures without crime and lewdness and as a result of this agitation the Central Board of Censors came into existence. But because the Government put a wrong man in charge of the Board, Sir Clifford Agarwala, motion pictures instead of improving have become worse in their presentation of life and its numerous problems.

The way the flesh of a woman is being exposed these days in some of our motion pictures, the Indian film industry seems to have become a regular trade in



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feminine flesh. The sanctity, which traditions in India attach to a woman's person and round which sanctity our religion, culture and social laws have been built through centuries, has been completely destroyed by our film producers.

And if some of the female characters presented on the Indian screen today look like hybrid harlots produced by crossing the East with the West, we must thank Sir Clifford Agarwala, the Chairman of the Central Board of Film Censors, for sleeping half the time at home while our film producers are razing the culture and traditions of this ancient land to the ground.

Let us hope that the resolution passed by the dhobie women of Allahabad wakes up our dancing dames of society and they turn round and ask old Clifford how he proposes to protect our women and their homes from further abuse.

SCIENCE OF SELLING SWEET DREAMS!

Since the day Ramchandra, the young and brave prince of Ayodhya, had to suddenly go into exile for fourteen long years right on the eve of his coronation as the king, man has adopted fatalism as the sheet anchor of his life.

After an exhaustive research in the theory of cause and effect and after the most tiring attempts to shape his own destiny, when a man discovers that things happen to him without any cause and inspite of his best efforts to the contrary, he becomes a fatalist and at last begins to speculate whether "there's a divinity that shapes our ends, Rough-hew them how we will", as old Bill Shakespeare said.

And with doubts comes the desire for illumination and inspite of what Pandit Jawaharlal Nehru thinks of astrology and those kindly messengers of hope and optimism versed in this science, a man rushes to an astrologer with the time and date when his mother ushered him into this world of strife and struggle or with an out-stretched palm to read the hidden message of the stars and the lines and to get a glimpse of the design divinity has fashioned for him in the future.

Forgetting for the moment the well-known adage about the ways of Heaven being inscrutable, a man still expects an astrologer to peep with his mental eye through the keyhole of God and find out the shape of the future reserved for him.

It is really not his future a man is worried about. He knows in the heart of his hearts that the future can look after itself, the future always being the silver-lining of his present. It is his unfortunate and distressing present that makes him ignore Pandit Nehru's learned opinion on astrology and takes him to an astrologer for his own dose of hope and optimism.

Pandit Nehru doesn't yet know that the poor and distressed like to nurse at least a happy dream of the future, if not actually a smile of fortune in the present, and this dream is supplied for a small fee by the professional astrologer. And it is this happy little dream of the future which millions nurse in their hearts that keeps useless politicians like Nehru in pomp and power inspite of their dangerous failings.

The man who sells sweet and rosy dreams is not therefore an anti-social unit of our world—a world of war, famine, starvation, disease, poverty and political charlatanism.

Strange as it may sound these very conditions in Pakistan today make the citizens of Karachi alone pay well over Rs. 30 lakhs every year to the local fortune tellers according to a recent newspaper survey.

Karachi, the capital of Pakistan, is served by over 500 fortune tellers, "Nujoomies" as they are locally called. They have divided the city into different operational zones under a series of gentlemen's agreements and in each zone a particular fortune teller enjoys practical monopoly without having to contend with a rival. The clients can, if they like, jump these geographical zones but not the fortune tellers. While most of the fortune tellers are of the "duree-cum-dice" class, people who shift their business from one pavement tree to another of course in their respective zones, there are quite a few who have regular offices, rooms or even suites in local hotels with fine visiting cards and a receptionist here and there. The latter class specializes in "big game" and is consulted by politicians and local bigwigs.

Over 3000 persons consult these fortune tellers every day and pay anything from four annas to Rs. 50|- per head to get the answers for questions on business, employment, disease, love affairs etc.

The survey reveals that the majority of patrons are drawn from the anxiety-ridden clerical class (those who left India for the Paradise), love-stricken teenagers and petty traders not to mention quite a few career politicians waiting for their bosses to smile. Over 75 per cent of questions asked relate to money and love matters. Physical diseases for which charms and talismans are in demand are cancer, epilepsy, and tuberculosis (and

They all look smart till they meet some one smarter. Kuldip Kaur makes "Shisham" an interesting love tale for its producer Ram Idnani. It is a maiden attempt of Aneel Pictures.

ofcourse Kashmir). In more than 50 per cent of the cases, the first visit always led to two or more visits thus guaranteeing repeat clientele. The profession seems to be a flourishing affair, the lowest income being Rs. 5|- a day for a footpath fortune teller, while one man with a hotel suite and a receptionist claimed having earned Rs. 5,000|- in a single day for some special revelation.

These fortune tellers are prosperous and we wish them well but their prosperity reveals the amount of poverty, distress and frustration prevalent in Pakistan. It is evident that the people of Pakistan are not happy with their paradise on earth, the way a single city spends 30 lakhs of rupees a year to dig out the secrets from the womb of the future.

And because the people of Pakistan are still of our flesh and blood, let us pray that the sweet dreams which fortune-tellers sell them do come true someday to make Pakistan a real paradise on earth, with or without Kashmir. Because the talisman for Kashmir is still in the possession of Sheikh Abdullah who is not yet anxious to sell it to Pakistan. He wants a paradise of his own.

SMILING HYENAS OF BOMBAY!

Chief Minister Morarji Desai's frantic anxiety to convince the people of Bombay that he is trying to establish a welfare state by enforcing Prohibition and other moral sanctions on individual liberty has found another expression recently in the form of a handy guide of "Do's and Don'ts" issued for the guidance of Government employees.

This handy guide forbids Government servants from accepting complimentary passes to cinemas and other theatre performances. This restriction has been in existence for over four years now and there was no particular need to rub it in again seeing that almost all the

A woman is a packet of contradictory emotions. Box her ears and she laughs but whisper love and she gets angry. Ajay Kumar is trying the ancient medicine on Nur Jehan and see how she likes it in "Dopatta" directed by S. Fazli for Film Asia.

A man never realizes that women are the bane of his life. Encouraging them he soon loses the grip on his own life and drifts. Bhagwan makes up for lost time by collecting a crowd of cuties in "Albela", the box-office smasher of 1952.

TAMILNAD, THE LAND OF RAMAYANA !
KARNATAK, THE LAND OF MUSIC !
MY ORIYA CULTURE !
THEY WILL SUB-DIVIDE. THERE ARE SIXTY MORE LANGUAGES AND EACH WILL WANT HIS TONGUE TO BECOME THE FLAG-POLE OF HIS NATION
ALL RIGHT, WE SHALL WAIT A LITTLE LONGER BEFORE WE ATTACK AND REPEAT OLD HISTORY
OH ! OUR BIHARI MOLASSES !
OUR GOLDEN BENGAL !
UTTAR PRADESH THE HOME OF HINDI
MY GUJARAT, THE LAND OF GARBA DANCERS !
MY VISHAL ANDHRA !
SHIVAJI'S MAHARASHTRA !

BABEL OF WIDOWS !

Linguistic fanaticism is once again rampant in the country—each leader wanting to be an emperor in his own province. How quickly does power make politicians forget history?

Government employees look upon it with the same regard which people have for Prohibition and observe the rule in breach—particularly those police employees of the state who seem to take a very keen interest in motion pictures in small towns and villages.

Mr. Morarji Desai seems to have now realized that Government servants, when approached by visitors, show "by their facial expression as well as by their conduct that they (visitors) are unwelcome". It is fortunate that this has been discovered late otherwise Mr. Morarji himself would have been found guilty of "wrong facial expression and conduct" in the case of Professor Jain who had once gone to Mr. Morarji Desai to warn Mr. Morarji of the danger to Mahatma Gandhi's life and was turned out rudely by the then Home Minister.

To cure this chronic disease of rudeness in Government servants, the book of "Do's and Don'ts" insists on every visitor being welcomed with "What can I do to help you?". Having asked this question, a government servant is expected "to keep a cheerful and smiling face and talk pleasantly and softly to a visitor". The guide book doesn't say what sort of a soft and pleasant talk a state servant should risk but we guess he can softly inquire whether the visitor has been getting his bootleg whiskey without much trouble and with a smiling face ask whether the visitor is married and if so he can even tactfully find out whether the visitor's wife is beautiful or not—because after all, a beautiful wife is considered in India as a major recommendation for an ambassador's post. And "to inspire confidence regarding the good intentions of Government servants", a police officer can even invite the visitor for a short bootleg binge in his own official quarters where the visitor can be perfectly safe from the daily depredations of the Prohibition Squad.

This precious guide book which seeks to paste an unnatural smile on the tired and hardworked faces of our government employees and regiment their behaviour in a manner to give our people the illusion of a welfare state sadly suffers from lack of details in regard to "soft and pleasant talk" to visitors. Government servants are not particularly famous for any intelligence or imagination and not knowing what is going on behind the never-smiling and always-frowning face of their Chief Minister, they might bungle matters in the "soft and pleasant" section of their behaviour by angling for a soft thing in an unpleasant manner.

Anyway, we would like to meet a traffic constable with a smiling face asking a hack victoria driver the fatal question: "What can I do to help you?" right when his bony beast is stretched on the road holding up a queue of a hundred cars. And the book says nothing about how a policeman should begin his free daily meal of puris and bananas at Chowpatty before granting a spot licence to the puri and banana vendors.

There are quite a few do's and don'ts missing in this precious code book of good behaviour and improvements can be made in its second edition adding a few photographs of smiling Government officials in the midst of welfare work and surrounded by a crowd of unreasonable visitors.

However, if the top man of our State is to be accep-

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and

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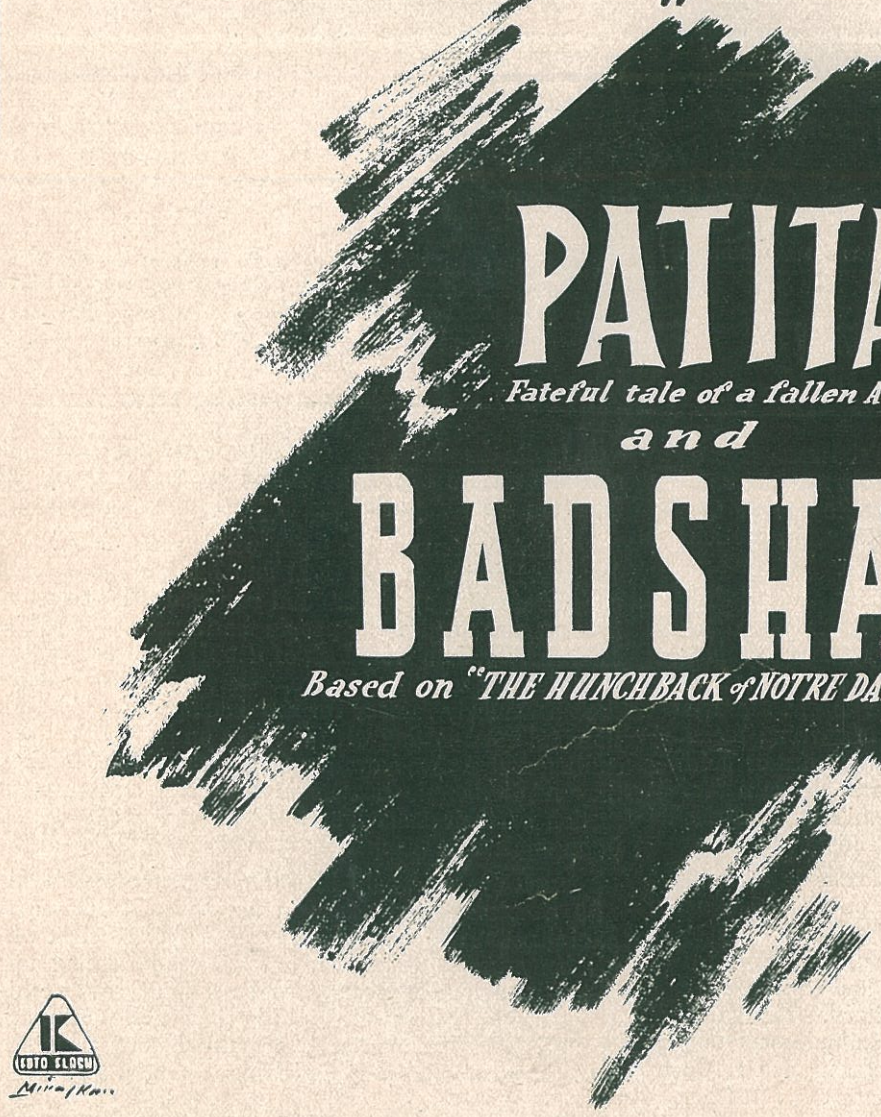

Music by -

SHANKAR JAIKISHAN

Directed & Produced by -

AMIYA CHAKRABARTY

MARS & MOVIES PRODUCTIONS • 207. FAMOUS CINE Bldg. MAHALAXMI. BOMBAY.

ted as a shining example of official courtesy then the "do" about "keeping a cheerful and smiling face and talking pleasantly and softly to a visitor" must apply only to the female visitors. Because rest of the time our Chief Minister only scowls.

THE TRAGEDY OF BARBARA BOBO!

We see so much of want and starvation around us these days that even the most incorrigible optimist amongst us must admit that the times are bad. It is not only in India that people are crying for food and shelter but even in America, the land where they throw dollars into the fireplace to light a fire, the times seem to have gone suddenly very bad.

The latest pathetic tale of hard days concerns that lithe and blonde beauty, Barbara Bobo Rockefeller, whose Cinderella romance with Winthrop Rockefeller kept the clubs and the drawing rooms of America buzzing for a whole year in 1948.

Barbara Bobo has, of course, separated, these last two and a half years, from her multi-billionaire husband Winthrop Rockefeller. In America separation gives both the partners in marriage some relief from each other because marriage in America is one of the most frightening projects with both the parties enjoying all rights, full equality and complete democracy. Beating an American wife is as grave a crime as shooting the President and sometimes when like a woman a wife badly craves for a beating and the man doesn't give it, she rushes to the divorce court with an irrefutable case of mental cruelty and demands alimony, the post-divorce dowry that stops the man from marrying another woman.

Watch her devilish triumph after landing the man. And in victory a woman pushes the man behind and herself steals the limelight. That is love between Kishore Sahu and Asha Mathur in "Hamari Duniya", a love tale of Hindustan Chitra.

When the enemy belongs to the same race and soil, then a country goes to the dogs. Shivaji is trying to explain this to Pant Gopinath, Aurangzeb's adviser, in "Pratapgarh" produced by Navyug Amrit Chitra.

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TO HELL WITH THE BRIDE ! WHERE IS THE DOWRY —THE DOWRY ?
THE DOWRY ! THE DOWRY ! ALLAH - O - AKBAR !
WELCOME , OH SHEIKH , THE BRIDE IS WAITING !

THE BRIDEGROOM ARRIVES!

Sheikh Abdullah, the Premier of Kashmir, accompanied by his "procession", arrived in Delhi to negotiate the "future relations" between India and Kashmir. New Delhi, July 15, 1952.

Actually American men are more conscious of the rights of their women than the women themselves and they often help the wives of their best friends to vindicate women's rights either by separation or by divorce.

Winthrop Rockefeller knew Barbara Bobo's rights and realizing the good intentions of his own friends in offering to help her, he allowed Barbara Bobo to separate from him and take even little Winthrop Jnr. with her. Winthrop Jnr. is after all Barbara Bobo's son even though he bears a Rockefeller name and in America you can never separate the child from its mother unless the father happens to be too poor to pay the court costs and the maintenance charges.

On Sunday, June 15, Winthrop Jnr. celebrated his third birthday and his multi-billionaire father Winthrop Rockefeller settled on him the paltry sum of 1,000,000 dollars i.e., 50 lakhs.

Barbara Bobo, the Cinderella of 1948, was outraged at this parsimonious gift and yelled: "My three-year old son is just like any other normal American boy and I can not bring him up properly on only a million dollars". And she described her son's special quality by telling the world: "Winthrop Jnr. is a typical three-year old buster who grabs at everything in sight at the toy store, but he is a Rockefeller after all".

And Barbara Bobo doesn't know how to manage with a million dollars, for she says: "But it is inadequate if he has to be raised to a station in life which a Rockefeller should attain".

Barbara Bobo's is a "real hard luck" story as all the American women seem to think. And American women are asking their men in clubs, drawing rooms and wherever they meet them (the men) one question: "Why the hell had he to marry the girl and ruin her life if he was going to be that miserly?" And American men can not answer that question and save Winthrop Rockefeller's face, so they say: "Funny guy that! I never met one like that. I think the Rockefellers are all crazy. They live on interest and never touch their capital".

Barbara Bobo is the most wronged woman of America today. Hers is a pathetic story of a fatherless three-year old orphan on hand and with only a million dollars between life and death. Even in India, this land of chronic starvation and shortages, we feel very keenly about Barbara Bobo's sad and tragic plight. We think the American Women's Association in India ought to arrange a charity ball in aid of Barbara Bobo and invite Pandit Nehru to dance with Rajkumari Amrit Kaur. That will be better then merely shedding words and tears over Barbara Bobo's tragedy.

And because Barbara Bobo herself admits that her three-year old son is just like any other normal, American boy—a completely democratic assessment of one's own child—we think that there are millions of little forlorn children and tragic mothers in America these days and that America, at this rate, will soon become the world's biggest orphanage unless the rest of the world rushes to its help.

That will be a real tragedy because at present half the world lives on American wheat. We think Barbara Bobo's case should be taken before the U.N.O. by no

less a person than Madam Vijaylakshmi Pandit, our international carrier-pigeon.

YOU'LL HARDLY BELIEVE —

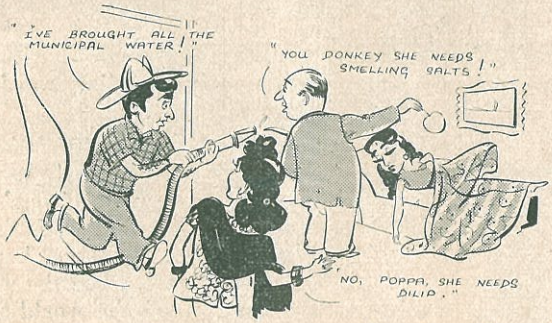
That Chandulal Shah's much-boosted All-India Film Conference recently held in Bombay which the Information Minister Keskar inaugurated was crowded with exactly 89 persons, 10 out of which were lackeys of the Information Department, 23 press boys with cameras and note books, 25 students from the Siddharth College, 12 idlers of the next-door Accountant General's office, 4 machinery importers, 6 frustrated South Indian film men, 2 unknown film chaps from Bengal and 7 Bombay film magnates including Bharucha Saheb, Walli Saheb and Mughni Saheb, the last one a film producer without any production. Was the 'huge' attendance a compliment to Keskar or to Chandulal Shah?

That Chandulal Shah spoke as usual in "inglis" which as usual no one understood and said something about "the money market being tight" and nothing about films or film art. And because Indian culture is a street cow for all to milk, Keskar avoided "the tight money market" and gave a few tips on how to milk the cultural cow with a few threats about censorship.

OUR PHILAM PHEDARESUN WANTS MUNY FROM GORMENT
WE MUST HAVE BETTER PICTURES!
I EXPECTED SOME STARS HERE
EXIT
WHOM ARE THESE GUYS TALKING TO?
CHANDU-LAL'S BLACK FACE! — NO LIGHT!

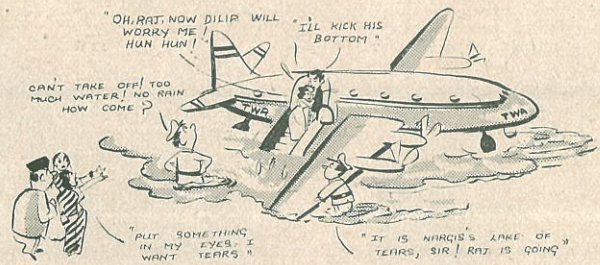
That Meena Kumari speaks such fine Urdu that Dilip Kumar, who loves good Urdu, has these days stationed himself at Meena Kumari's feet to pick up her fine accent. And Poppa Allah Bux, the ever-dressed tailor's dummy, smiles benevolently at the illustrious pupil's perseverance. Allah Bux is a bit different from Attaullah Khan, little Madhu's father.

That Prem Nath played a dirty trick on "friends, Romans and countrymen" by suddenly naming Bina Rai as his future wife. Madhubala, they say, has not recovered consciousness yet and Dilip Kumar is running about with the rescue outfit.



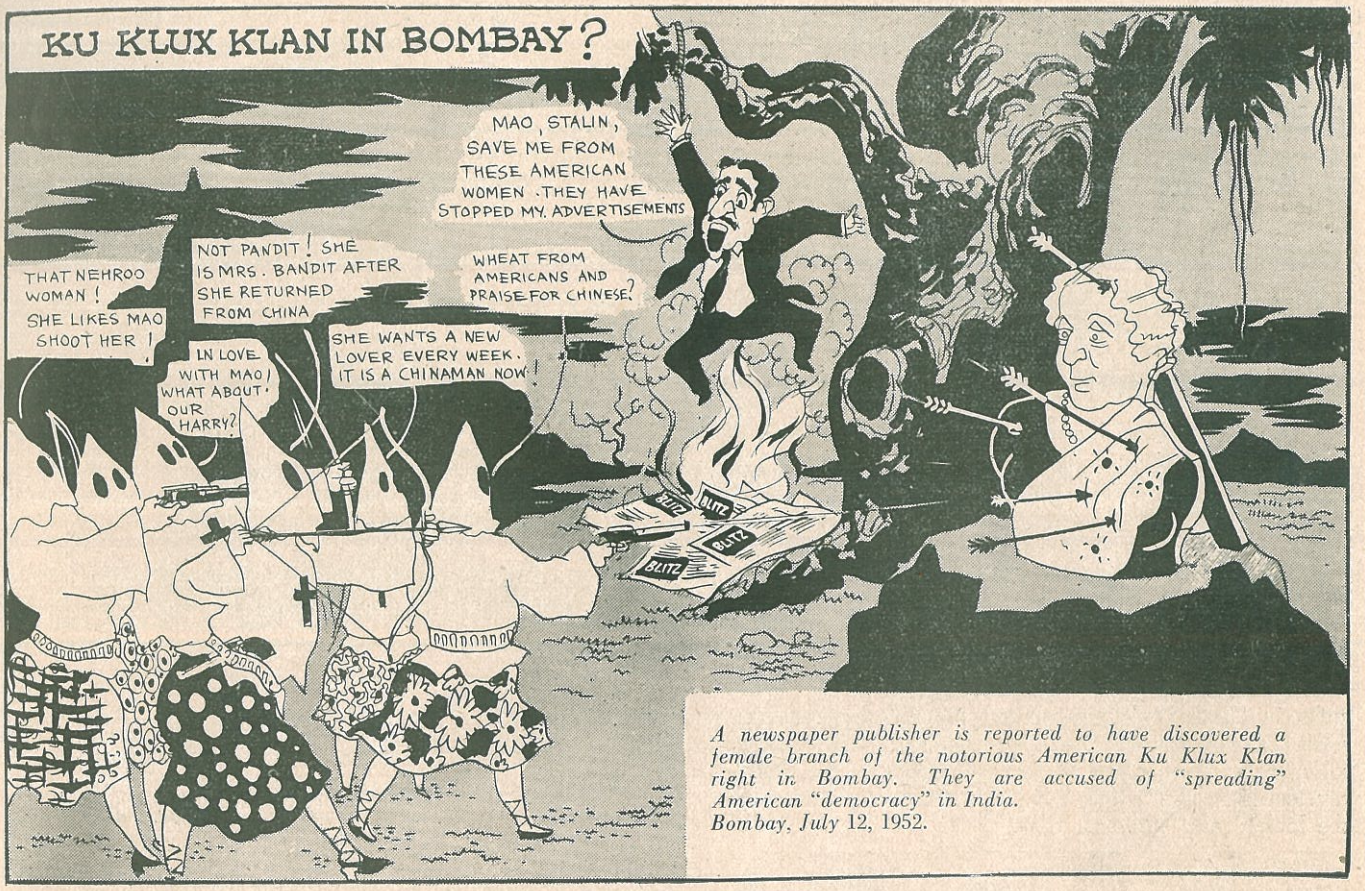
That Dilip has become a regular first-aider these days whoever causes the casualty. Only the other day a film girl got her ankle sprained playing badminton and Dilip had to massage her foot for two long hours in the studio and four continuous days at her home. That boy must join our Home Guards.

That when Raj Kapoor recently left for England, people were moved at the way Nargis wept and shocked to find only dry tears in Krishna Kapoor's eyes. Even the Air India International people waived their regulations in grief and permitted Nargis to take a last look at "Dear, Darling Raj" by letting her enter the plane before departure.


"OH, RAJ, NOW DILIP WILL WORRY ME! HUN HUN!"
"I'LL KICK HIS BOTTOM"
CAN'T TAKE OFF! TOO MUCH WATER! NO RAIN HOW COME?
TWA
TWA
"PUT SOMETHING IN MY EYES. I WANT TEARS"
"IT IS NARGIS'S LAKE OF TEARS, SIR! RAJ IS GOING"

That since Prem Nath's engagement to Bina Rai, Kamal Amrohi, Madhubala's director, has taken heart again and is these days putting all his heart into his job while directing the beautiful heroine. Let us hope Kamal makes a good picture now. That is the only

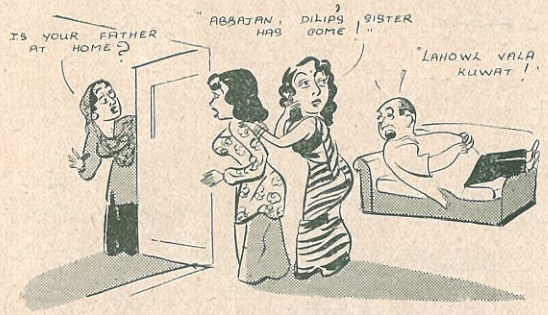
These flame-throwers of Eve's kingdom sometimes throw darts of innocence and yet kill their victims. Watch this beautiful Bengali girl, Sumitra, do it in "Diwana" and many other pictures.


KU KLUX KLAN IN BOMBAY?
MAO, STALIN, SAVE ME FROM THESE AMERICAN WOMEN. THEY HAVE STOPPED MY ADVERTISEMENTS
THAT NEHROO WOMAN! SHE LIKES MAO SHOOT HER!
NOT PANDIT! SHE IS MRS. BANDIT AFTER SHE RETURNED FROM CHINA
WHEAT FROM AMERICANS AND PRAISE FOR CHINESE?
IN LOVE WITH MAO! WHAT ABOUT OUR HARRY?
SHE WANTS A NEW LOVER EVERY WEEK. IT IS A CHINAMAN NOW!
BLITZ
BLITZ
BLITZ

A newspaper publisher is reported to have discovered a female branch of the notorious American Ku Klux Klan right in Bombay. They are accused of "spreading" American "democracy" in India.
Bombay, July 12, 1952.

way he can express his gratitude to Madhubala for making him a director.

That with Prem Nath's heart nailed up, let us hope Poppa Attaullah gets some rest from anxious sisters of our glamour boys. With gastritis inside and six pretty daughters outside, Madhubala's old father has by now become a scientists' curiosity.



That to kick up business a bit hotel managers are becoming beauty experts these days. Making a cardboard crown, they put it on any head with some hair and call it a "Beauty Queen". A Mussoorie manager repeated this common sales trick on Nutan and drew a crowd of customers for the evening. It was good Motilal had forgotten his wig in Bombay otherwise the old actor would have been crowned the "Beauty Boy" of Mussoorie.

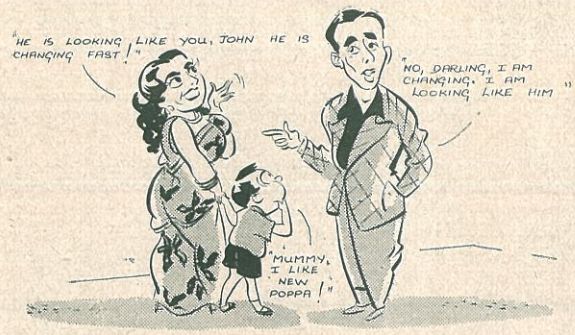
That "Miss" Mother Rehman, a soap-manufacturer's notion of India's beauty, who was sent to California for a "Miss Universe" contest was summarily rejected no sooner they dropped her into a Yankee swim-suit. And they say Hubby Rehman is the Chief Architect to the Government of Bengal. The guy doesn't even know the 'architecture' required for an American swim-suit.

THAT'S A COCKROACH! SHE WILL EAT MY DRESS! I WANT MY DRESS
THAT'S MISS INDIA. YOUR DRESS IS SAFE. WE HAVE SENT THEM WHEAT RECENTLY."

That Nalini Jaywant mothered a little Dutch boy at the Great Eastern Hotel for two days during her recent Calcutta trip. After two days the parents arrived and relieved Nalini of her temporary infection of motherhood. That gives Hubby Virendra a hope that his children from his first wife might one day get an additional mother. After all a little Desai devil is better than a Dutch one.

That these little children are great ones for joining people. Actress Mohana's two-year old Mark looked lovingly at John Defrates of Lever Brothers and without using Lux Soap brought tears into his eyes. And John had to marry Mohana because of little Mark and thank

the actress for presenting him with a ready-made son. Well, this is an age of labour-saving devices!



That Vankudre Shantaram, the oath-man of the movies, cannot believe that so many critics could have disliked his "Parchhain" so much. Playing a blind man in the picture, this 'great' producer, director, artiste and what-not of all times now cannot read what is being written about his 'great' picture. Of course, the critics don't understand great pictures when they come from the genius of Kolhapur. Why not distribute handbills of his own review of the picture?

That Jayashree who played football with her buttocks in "Dahej" is now called the champion eye-ball roller of the movies after "Parchhain". The way she rolled them from scene to scene even Vankudre Shantaram could not tell on oath, as if in a court of law, where she looked and what she saw.

That seeing every one from Sohrab Modi down to Raj Kapoor spending lavishly on sets, Attaullah Khan, Madhubala's old papa, is reported to have purchased wood worth Rs. 25,000/- to construct a single set in his Madhu-Amrohi production, "Sayyad". At this rate the old man will be soon unable to see the wood for the trees and it will be long before he will be out of the wood.

"WHY? IF THE WOOD CATCHES FIRE, I SHALL BECOME SATI"
"BETTER TO DIE FOR A DIRECTOR THAN LIVE FOR A FATHER!" WISE GIRL!"
COME DOWN MADHU! THIS MAN IS SMOKING!

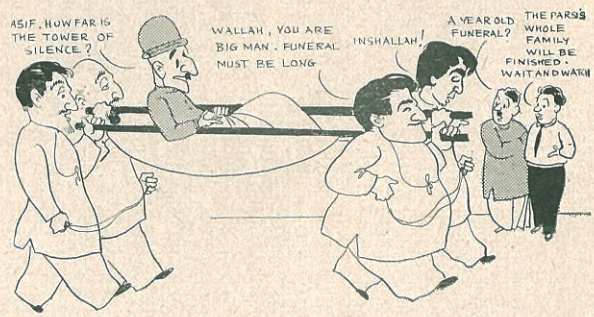
That after wasting a lot of money in what looks like a misadventure today Producer Sohrab Modi seems to have become an astrologer now the way he says that "Jhansi-ki-Rani" is not a film which will be screened for just a year or two but it will live for ever. It must be, otherwise Sohrab's creditors won't live long.

That in his noble effort to reduce his family balloon, Producer Shorey makes his wife Meena drive a train, a trolley, a truck, a tractor and an aeroplane all in his new picture "Ek-do-teen". After six months of all that Meena is reported to have lost four ounces of weight.

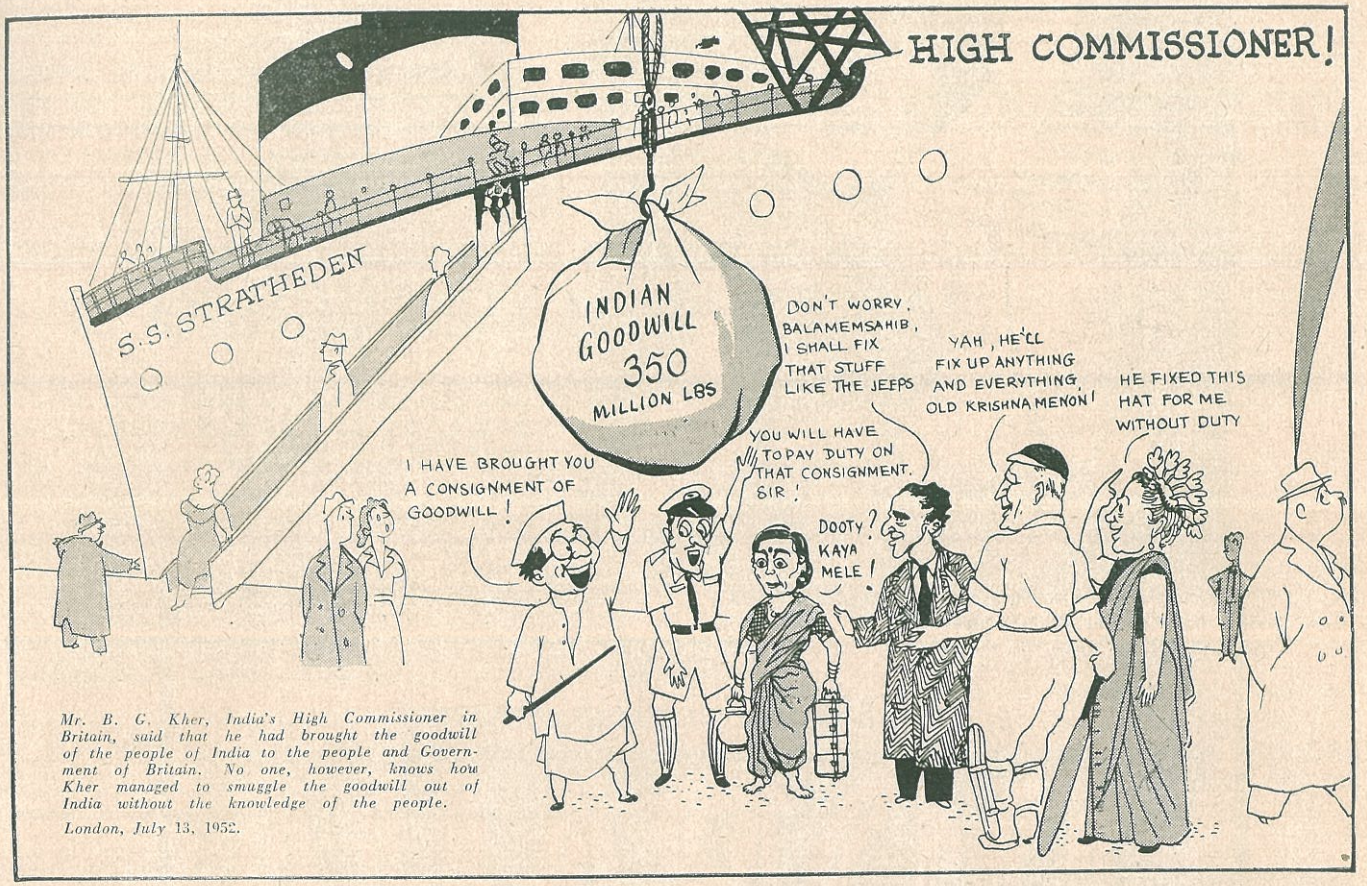
That those two unemployed actors, Al Nasir and Mazhar-ul-Huq, have made a team these days and their wives are wondering about their activities and movements. Had it not been for the passport restrictions, both the guys would have been writing love letters to their respective wives from Pakistan. Both are worth watching.

That while Karan, one of the Dewan Brothers, is waiting for the A.V.M. to rectify their mistake and call him South to play in "Larki", Jaimini, the elder Dewan, has once again burst out into production activity with his usual "speedy shooting schedule" and all the knowledge of making quick pictures. The last one, "Ladies Only" knocked him out for a year.

That Producer K. Asif is still looking out for a girl to play Anarkali in his "Mughal-e-Azam". His latest stunt is a blank cheque given to Nargis which her brother Akhtar can fill in with any dream figure so long as Nargis agrees to play Anarkali opposite Dilip Kumar's Salim. "Mughal-e-Azam" is a picture to hear about and not see.


ASIF, HOW FAR IS THE TOWER OF SILENCE?
WALLAH, YOU ARE BIG MAN. FUNERAL MUST BE LONG
INSHALLAH!
A YEAR OLD FUNERAL?
THE PARSI'S WHOLE FAMILY WILL BE FINISHED. WAIT AND WATCH

That touring with the tins of "Aandhiyan" through different Indian towns, Dev Anand, our hero with a sissy look, has been vomiting Red bile and asking for the nationalization of the film industry. That is being Chetan's brother all right but where will Dev get all the


HIGH COMMISSIONER!
S.S. STRATHEDEN
INDIAN GOODWILL 350 MILLION LBS
I HAVE BROUGHT YOU A CONSIGNMENT OF GOODWILL!
YOU WILL HAVE TO PAY DUTY ON THAT CONSIGNMENT, SIR!
DON'T WORRY, BALAMEMSAHIB, I SHALL FIX THAT STUFF LIKE THE JEEPS
DOOTY? KAYA MELE!
YAH, HE'LL FIX UP ANYTHING AND EVERYTHING, OLD KRISHNA MENON!
HE FIXED THIS HAT FOR ME WITHOUT DUTY

Mr. B. G. Kher, India's High Commissioner in Britain, said that he had brought the goodwill of the people of India to the people and Government of Britain. No one, however, knows how Kher managed to smuggle the goodwill out of India without the knowledge of the people.

London, July 13, 1952.

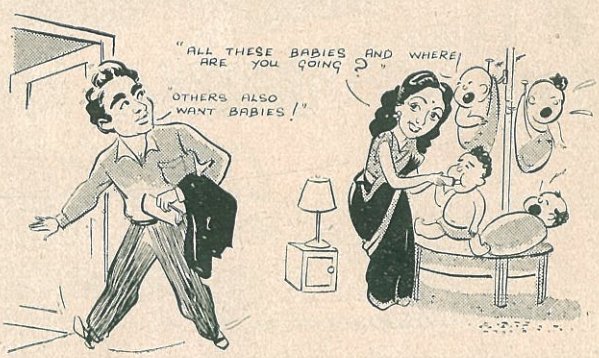
money to feed his crowd and buy houses in a nationalized film industry?

That Chandulal Shah, the President of the "Philum Phedarasun" of India, threatened to produce six Technicolor pictures at the farewell party given to Sohrab Modi but after the party, he is reported to have approached Dilip Kumar and asked him to work free in Ranjit's "Footpath". Being a president has its advantages, it seems.

RAJ TOOK RS. 1/8/-FROM MOTILAL. YOU WORK FREE IN MY FOOTPATH
FREE? YOU FEDERATION PRESIDENT? FREE!
TAKE HOT COFFEE YOU WILL FEEL BETTER!

That at Sajjan's house-warming party, Nalini Jayawant's V. D. (Her hubby Virendra Desai) disappeared somewhere and could not be found anywhere for quite a while, Ashok Kumar searching even the dustbins. Like a bad coin V. D., of course, returned after straying in the direction of something with a red sari. Communism is getting more dangerous every day.

That Prem Nath threatens to produce "lots of babies" after marrying Bina Rai. The damn Indian! He wants to worsen our food problem!



That Producer-director Walli a la Mumtaz has brought new ideas from Pakistan after his recent visit to his wife and children in Lahore. He thinks that the Indian Government should not charge any entertainment tax on pictures produced by Muslim producers to prove India's secularity. And he wants the beginning to be made with his "Zamane-ki-Hawa". Pakistan is no doubt a country for original ideas.

That playing the vamp in pictures seems to have given Kuldip Kaur a strong appetite for money. In an attempt to get her savings duplicated by a chemical process, she lost currency notes worth a lakh and fifteen

TORN BETWEEN CONFLICTING EMOTIONS!

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Agha - Jagdish Sethi - K. N. Singh

Kamal - Protima Devi - Murad

and DEWAN SHERAR

Produced by:	Directed by:	Music by:	Photography by:
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Wedding is a victory to a woman and she smiles in triumph at the conquest of a warrior who falls into the trap like a blind goat. Here is the brave and chivalrous Ranjan at Shyama's feet, tied up with sacred "mantras", in "Nishan Danka", a tale of Rajput chivalry directed by Jayant Desai for Vikas Productions.

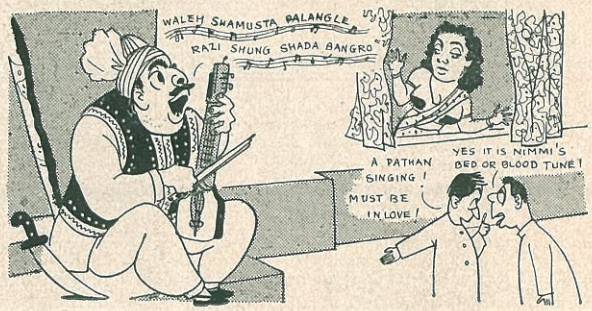
thousand rupees and the confidence tricksters proved that Kuldip was not as smart as she looked.

CHU MANTAR ! NOTES GONE !
BLANK PAPER ! NOTES GONE ? MY MONEY ! POLICE ! POLICE !
DON'T SHOUT ! SEE THESE MEDICINES . YOU'LL GET DOUBLE MONEY

That Suraiya is collecting dolls these days. The latest is an Italian one presented to her by Producer Baburao Pai. We didn't know that the 50-year-old Baburao Pai pleased film actresses in this manner.

"LOOKS EXACTLY LIKE DEV ANAND."
"AND AS USELESS !"
"DOLLS ? YOU MUST PLAY WITH SOMETHING MORE DANGEROUS IF THE FAMILY IS TO CONTINUE ."

That Nimmi, the smiling midget of the screen, seems to have left behind a trail of broken hearts even before she came to the screen. A Pathan from Agra is reported to have walked all the way to Bombay and settled down these days on Nimmi's doorstep. He once wanted to kill her through sheer love.

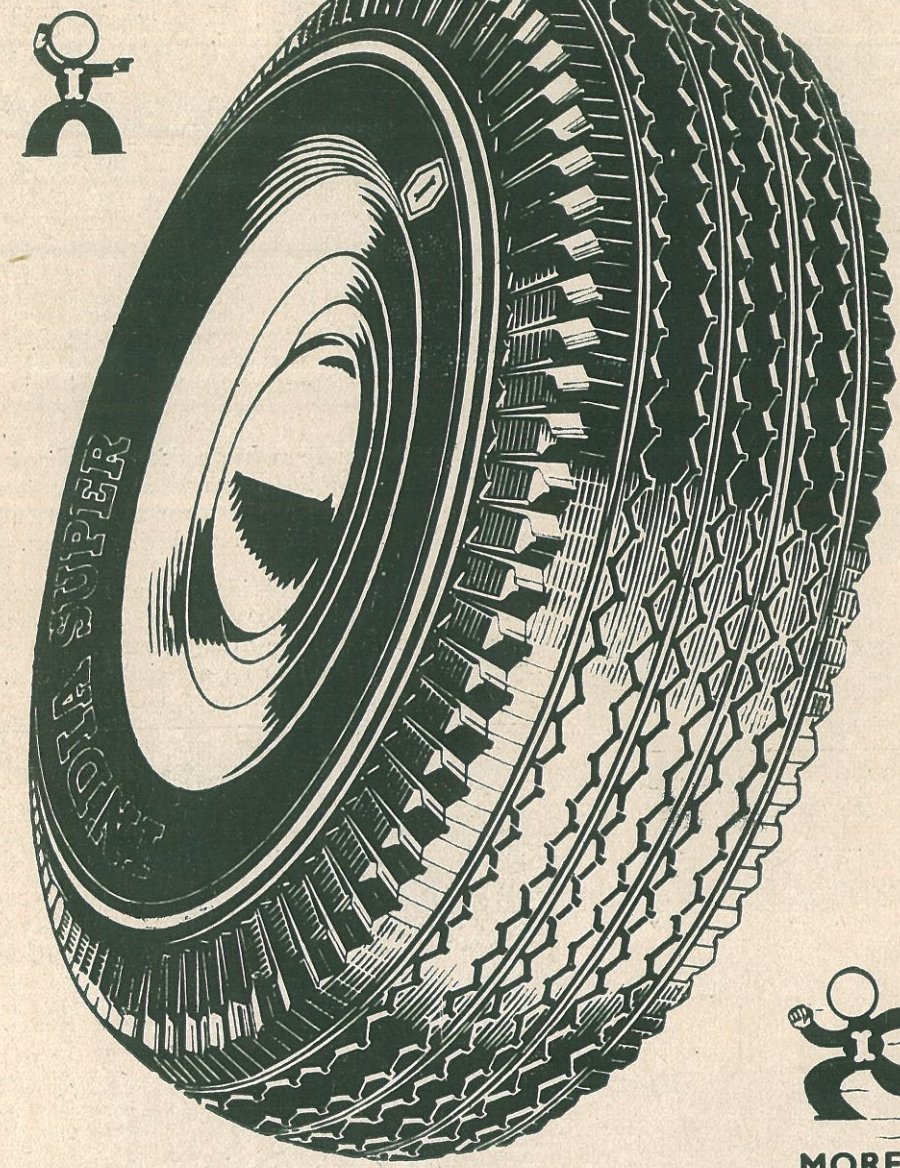


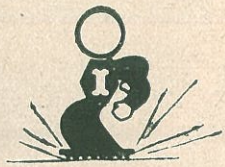
That Begum Para has suddenly realized that there is Prohibition in Bombay and says that it should be scrapped. We like a girl when she wants a law to be scrapped to make her a law-abiding citizen.

That the pretty bride whom Producer Devendra Goel brought all the way from Delhi seems to have changed the diet of the film producer. She stopped his goat food and put him on a strict meat diet. We can now expect better pictures from Goel.

GOLDEN TOBACCO COMPANY, BOMBAY 24.

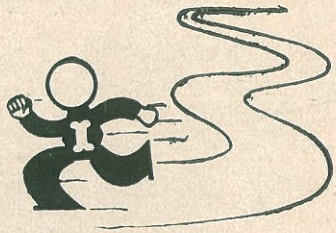
LOOK FOR THE
RED RING





SAFE GRIP

SMOOTH
RIDING



MORE MILES

The NEW
INDIA SUPER

EDITOR'S MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

MISS BHARATI CHATTERJEE (Bankura)

If all politicians are thrown before lions?

Lions don't eat dead ducks.

Does Nehru use any special lubricant on his tongue?

His mouth salivates for international fame.

Don't you feel proud of our Constitution?

Certainly! It is a Constitution of a rubber estate.

How is family life in Russia?

It is proletarian in bed and bread. You sweat for the state even in romance.

What is the latest scandal of New Delhi?

Vijayalakshmi's Chinese romance!

What do women's tears contain these days?

Wax, mascara, collyrium, vaseline—any one of these plus a design for the future.

Why is Rajaji riding in a rickshaw?

Inviting martyrdom! The Brahmin won't let the Bania take the monopoly.

What is Parliamentary language?

Barren words and polite platitudes.

What is a beggar in Russia?

A curio from the museum of the Czars.

What do you think of the Nizam's poetry?

It is a prayer on his future tomb.

Who is the most tragic figure in Indian politics?

Pandit Nehru! He has the wan hue of the setting sun.

Who is always older than one's age?

A woman before twenty and a man after forty!

Suppose you elope with Miss Gohar?

Looking out for a brother-in-law at this age will kill me.

How is a famine treated by our Government?

Like a hostile Communist—abused and ignored!

What is extraordinary about the Nehrus?

The accident of easy greatness they met with.

The school girl of yesterday is a mature woman today. Acting, the art of entering other lives and living in their emotions, ripens a girl pretty fast. Bina Rai has now taken the shape and expression of a woman who understands life and she uses this realization to good effect in "Gohar", a social theme produced by P. N. Arora for All India Pictures.

Where does a window romance end?

It travels through a hotel room and often ends in an orphanage.

What are Communist M.P.'s?

Minesweepers of the rank and file.

Can a lion eat grass?

The Gir lions of India live on Gujarati pickles.

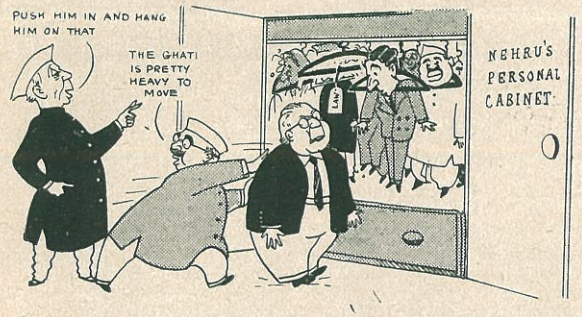
What do you think about Ceylon's attitude to the Indian population?

Perfectly just attitude towards cockeyed adventurers. People who desert their mother cannot complain of their bride.

ARJAN D. BHARWANI (Singapore)

What is Dr. Ambedkar doing these days?

He is waiting to be pushed into the Cabinet.



Tell me the truth, what is that wonderful thing in your head?

People call it brains, I call it a blessing. The first is cultivated, the second is showered.

What is the colour of our democracy?

We have a rainbow rule, with Nehru's purple, J. P.'s pink, Gopalan's red, Shyama Prasad Mookerji's saffron, Muslims' green and the saboteurs' yellow. India is a land of colour.

Do you know that a majority of Singapore women are working women today?

Whom do they work up?

Can you give an example of an ideal minister?

Chintaman Deshmukh, without Nehru prescribing the ideals.

What is J. N. Mandal doing these days?

He is reclaiming his ancestry.

How do you judge your worth?

The monthly bills fix up the value pretty accurately.

What is Sheikh Abdullah's latest game?

Swallowing Kashmir by digesting India. That is a circus trick.

What opinion do you hold about Ram Manohar Lohia?

An ugly pinkish version of our handsome national peace dove.

What is latest American democracy?

Flying 500 bombers over the Yalu River in Manchuria and destroying the fourth largest hydro-electric power station in the world while advancing millions of dollars to India for building hydro-electric power stations in India. Electricity is evidently a victim of politics.

If this picture is true, Pakistan is becoming a land of Pyramids. No wonder they have run short of wheat there with women fed so well. Meet Nur Jehan, but don't go too near, in "Dopatta" a lilting romance directed by S. Fazli for Film Asia.

S. BABZEE BAB (Jeypore)

What if the ministers carry pocket mirrors?

They don't need mirrors. They see themselves in the searching glassy eyes of the masses and with the help of multiple reflections their ego assumes the complexion of Caesars.

What do you say of Indian youth?

Most of the modern young men are monkeys walking on hind legs without even the monkeys' intelligence to find food for themselves.

How do Nehru's eyes find rest?

They rest on a crowd—bigger the crowd, greater the rest.

In a country like India, how should education become cheap?

Even warriors are scared of women because swords are useless against them. Hari Shivdasani is trying to push Ranjan into the fray in "Nishan Danka", a tale of romance directed by Jayant Desai.

Education seems to be dirt-cheap in this country the way it is misused by the students to foster Communist propaganda.

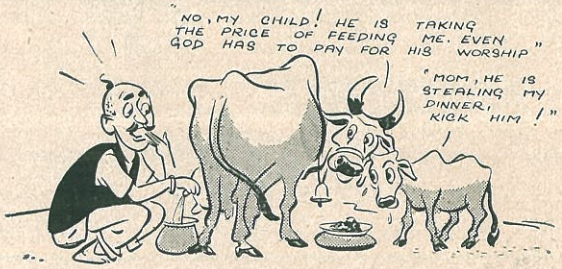
What are dance, drinking and dinner parties to an air hostess?

Vitamins of her existence!

RAM SARUP (Kangra)

Why is the cow so sacred to us?

Human beings are a selfish race. They worship only those things that are useful to them. It is her milk that makes the cow sacred.



MISS RAZIA PERVEEN (Etah)

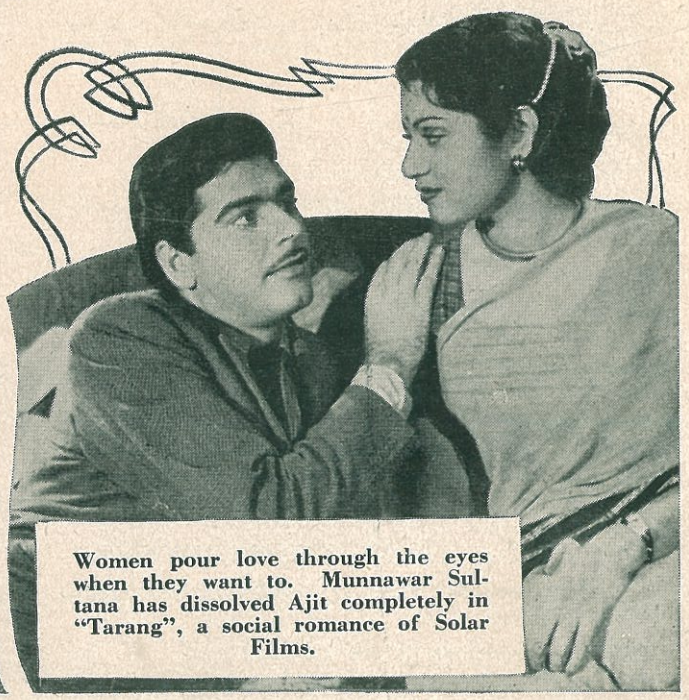
What is this practice of walking out of legislatures now in vogue in India?

Vindicating freedom of feet! The next stage is kicking each other.

Mira Ben has seriously suggested the abolition of air services as "one of the desirable steps towards a free, happy and self-sufficient India". What do you say?

It is lucky that she has not prescribed her con-

They make faces and mislead when their only face would betray them. Geeta Bali knows the game well in "Shabash" directed by Paul Zils.

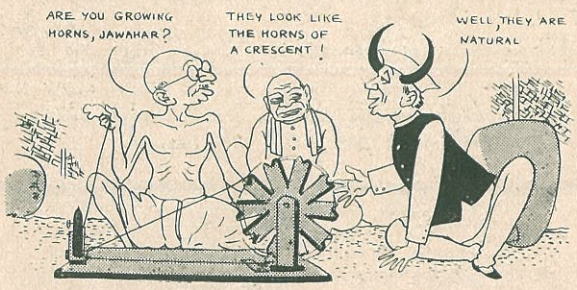


Women pour love through the eyes when they want to. Munnawar Sultana has dissolved Ajit completely in "Tarang", a social romance of Solar Films.

vict hair-do for the nation. That is a hairbreadth escape.

What was the greatest tragedy of Gandhiji during his last days?

He saw the horns of his heir but it was too late to disown.



Do you believe in the efficacy of 'satyagraha'?

In 'satyagraha', the person is more important than the protest. Manilal Gandhi's fast made Malan laugh, Swami Sitaram left Nehru unmoved while Jaya Prakash's Poona stunt rocked the nation with laughter. Satyagraha is not a weapon for little men.

If politicians are a humourless lot, how is it that their speeches in legislatures are often punctuated with laughter and loud laughter?

Doesn't stupidity make people laugh and loudly sometimes?

H. S. DORASWAMY (Mysore)

Why are you so sickly Mr. Patel?

When I was poor I lived on the dust of the road and the road dust in India is not very healthy.

Have you ever felt the heart beats of an air hostess?

Some of those I know have their hearts tied with purse-strings.

Doesn't Sumitra Devi remind you of Padma Devi of the good old days?

She does but the good old days never return they say.

Has God a sense of humour?

How else would He allow so many Congressmen to survive?

Has Japan become scot free?

It was always Scot free but it is not Yankee free.

Are you fond of pigeons?

I was before Nehru came on the scene.

Now tell me something about the house you built?

It is a house on a hill with grumpy neighbours and a family ghost. I rely on the ghost to guarantee my seclusion.

Did the Chinese like Mrs. Vijayalakshmi Pandit?

Who wouldn't like free publicity through a talking Nehru?

We are all jealous of one another?

I am jealous of no one.

Are there snakes in Bombay?

We have quite a few in Bhendi Bazaar.

P. S. VERMA (New Delhi)

What is virginity?

It is a virtue that waits to be outraged.

Morarji Desai is reported to have said that those who drink are animals! What is your opinion?

That may be Morarji's personal experience. All novices get frightening experiences.

INDRA MOHAN SAHAI (New Delhi)

Suppose angels start wearing white caps?

There would be shortage of food in heaven.

Is Chandulal's, the King's English?

The President's English—president of the Film Federation! No kings in democracy—only presidents and ministers.

K. P. NAIDU (Madras)

Is there no suitable woman in our country to substitute the dehydrated Rajkumari?

We want a safe woman—some one who would not tempt. A Cleopatra in the Cabinet would have shaken the morale of the old cockroaches.

V. SANTHAKUMARI (Kozhikode)

If a respectable girl joins a film studio?

The studio behaves till the girl ceases to be respectable. Usually the girl beats the studio in this race.

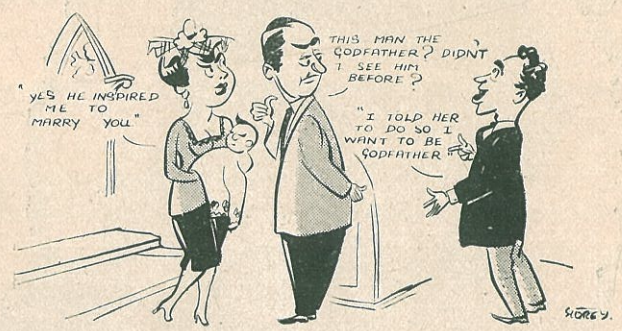
If a woman becomes too highly educated?

A woman is a bundle of emotions and you cannot rationalize emotions completely.

JOGESH CHANDER (Calcutta)

What is a godfather?

He is often the mother's first lover who lost the battle and met his Waterloo without going to St. Helena.



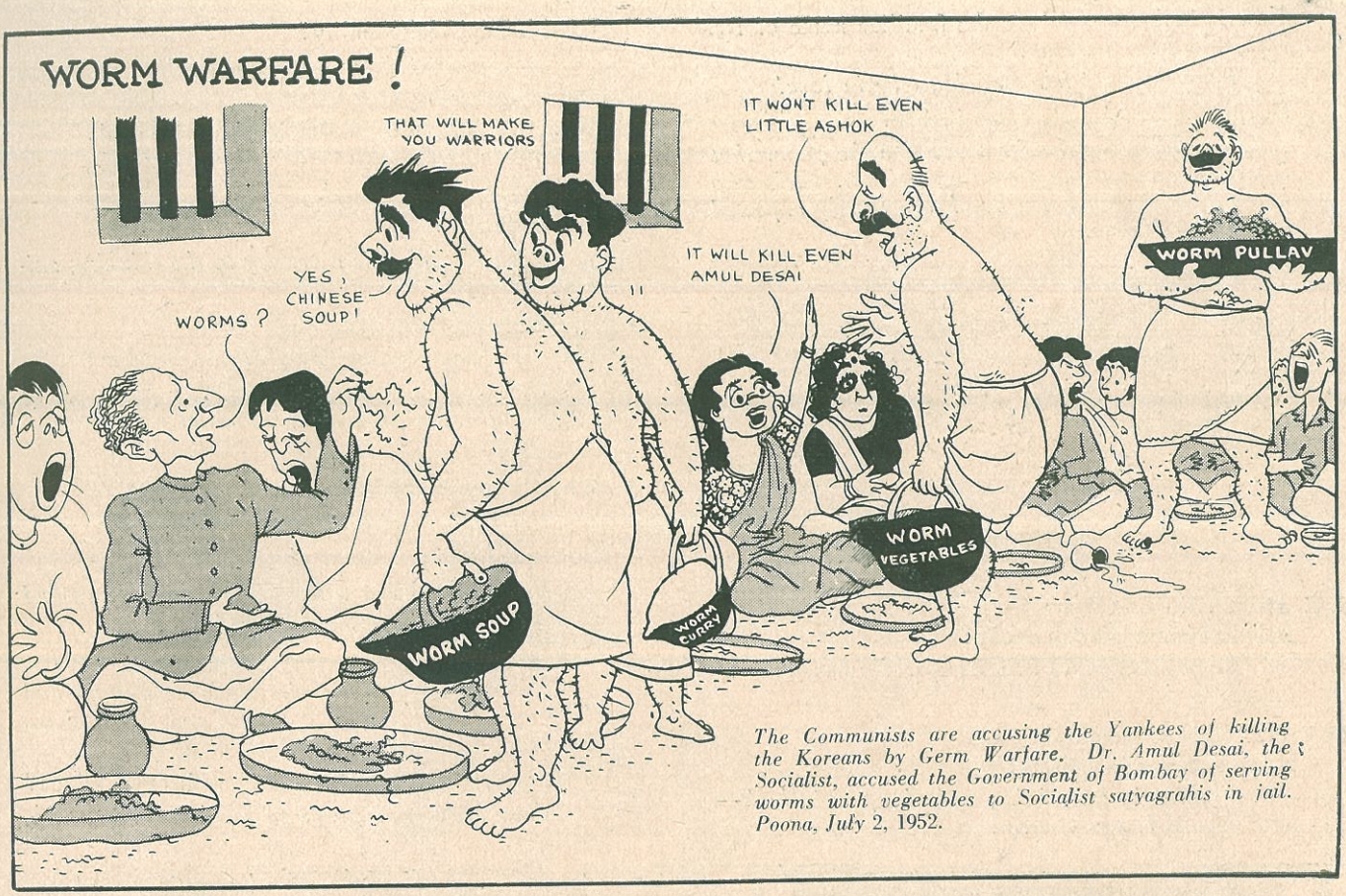
LIMA MIRANDA (Mangalore)

I feel I know you so well and in my mind I always call you Babs, but I feel it might be presumptuous to call you so, when writing to you. How exactly should I call you?

All Mangalore girls have a right to call me Babs and you know the reason.

Who are your favourite authors?

That is a question school girls ask. At 49 I am myself an author.



The Communists are accusing the Yankees of killing the Koreans by Germ Warfare. Dr. Amul Desai, the Socialist, accused the Government of Bombay of serving worms with vegetables to Socialist satyagrahis in jail. Poona, July 2, 1952.

So you don't believe in pen-friends? Why?

Who wants to get exhausted by wasting ink?

How do Dilip and Kamini behave when they meet each other nowadays?

Last time they met they misbehaved.

What essential changes will there be in Bombay ten years hence?

The men who drink illicit liquor will be dead and the club houses will have to be turned into widows' homes.

"BUT HE IS A SADHU."
WIDOWS CLUB INDIA
"WE'LL MAKE HIM THE PRESIDENT."
WIDOWS OF PROHIBITION, THIS IS YOUR CLUB NOW. THE DRUNKARDS ARE DEAD."

H. L. SETHI (Poona)

They say you are not even a graduate?

They are very kind. I am not even a matriculate.

What do you say about Bajpai as the Governor of Bombay?

What difference does it make whether the titular head of a state is a bajpai, apple pie or mince pie. In democracy the people's minister must have the right name.

In the ancient world there were slave-owners and slaves; in the mediaeval times there were feudal lords and serfs; in our times, there are capitalists and wage-earners. Next?

Commissars and comrades! The gulf will be the same.

Do you know Maulana Sahib, Sheikh Sahib and Kidwai Sahib?

What has a free man to do with these 'sahibs', symbols of our erstwhile slavery? I don't know why the Muslims are still sticking to this British title.

What is Pandit Nehru's religion?

A man who doesn't believe in God is not expected to have any religion.

M. R. VASWANI (Jalgaon)

Tell me the present age of Sumitra and is she still a virgin?

Sumitra is the mother of a little son and mothers are heroines of the human race.

What is entertainment tax?

It is the government's punishment for the crime of seeing Indian pictures.

K. S. CHARI (Nellore)

Does Pandit Indra too hail from Kashmir?

Panditji wouldn't be so blunt and honest had he come from Kashmir.

How is it that one misses the familiar name of Dr. Gargi Kalsi in these columns?

I have missed her too. Must be in love!

Do picnic model girls score in life?

No! They are thrown away like the paper that is wrapped round the picnic sandwiches. Girls who hawk their sex on a sea beach are hardly expected to light up a home.

J. H. ABDUL AZEEZ (Madras)

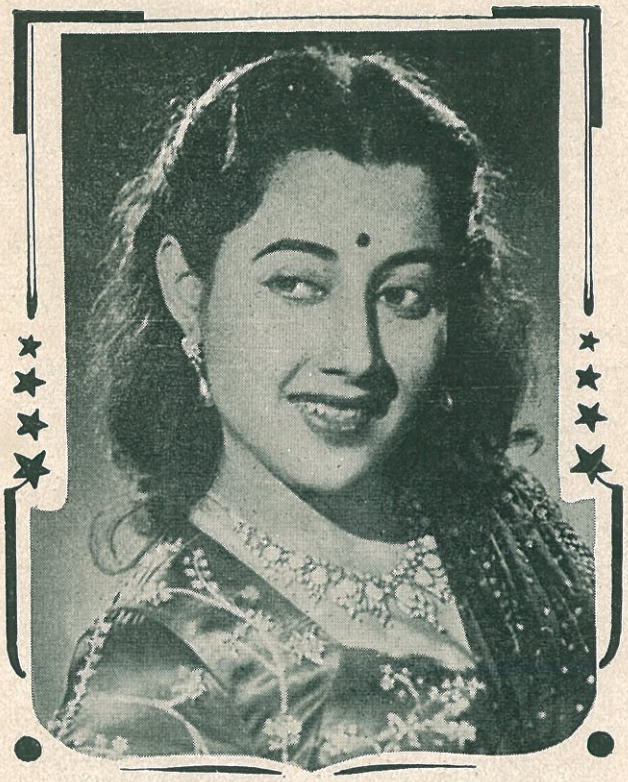
Has the Nizam got any hobby?

He collects wives like stamps. He has forty of them.

M. Y. SONALKAR (Bombay)

Do you believe in waiting?

Waiting is fate, being waited upon is luck—both beyond human control.



Naivete is a woman's trump-card in the game of trapping. Look at Sumitra, this beautiful girl from Bengal, so simple, so artless and yet behind those eyes there is a woman's mind which she has used superbly in many a motion picture. Her latest is "Raja Harischandra" directed by Raman Desai.

What is a split personality?

A Kashmiri Pandit with a Muslim obsession and an international ambition.

What do you think of this guy Amul Desai?

Tall in inches and tall in words! A poor competitor for Morarji Desai.

Define cruelty?

Prohibition! It is a cruelty to the thinking animal.

JAGDISH G. SAMBRANI (Dharwar)

Why did Raja Maharaj Singh go to London?

Isn't London the right place after five years of a dry city and a sour-faced minister?

K. A. K. AYYANGAR (Madras)

What is shyness to an educated girl?

Her mother's virtue!

How much do you know about love?

Enough to fill a woman's eyes with tears and obtain a dumb consent.

Why are men afraid to marry educated women?

Educated girls use their minds as pillows and sleep on beds of mental conflicts and frustrations. A waking devil makes a bad angel of sex.

What is the trouble with women with open minds?

They use naked words to reveal veiled secrets.

K. PONNUSWAMY (Poona)

Nowadays can one manage without telling lies?

Silence is golden in politics and religion. In business one can risk the pleasant half of truth. Lies are really not necessary if one would think a minute before uttering them. People can take truth if rationed wisely.

Are you quite free in giving advice?

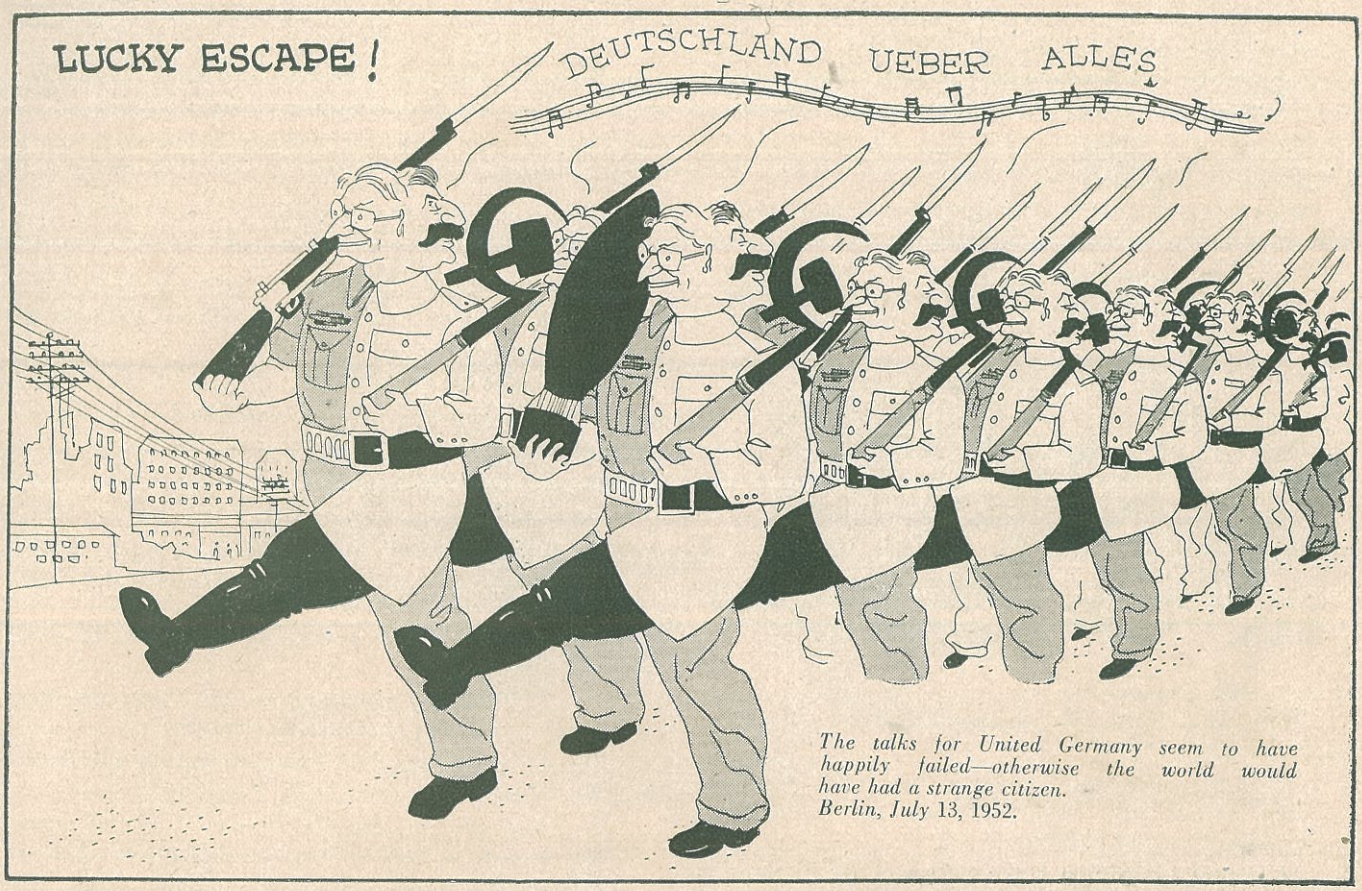
I never advise. Advice is aggressive. I merely suggest another thought and leave it there.

What do you call an average Hindu home?

The temple of the wife where the husband comes to do penance for his sins outside.

What is "Sati", this ancient Hindu institution of a woman's martyrdom?

One has to be born a Hindu to know a Hindu wife. Poets have gone crazy over a moth dying for a burning flame but the Hindu wife is a moth that dies over the pyre of a flame that has been extinguished. Can you get another woman, but a Hindu



The talks for United Germany seem to have happily failed—otherwise the world would have had a strange citizen.
Berlin, July 13, 1952.

wife, who is wedded to a corpse or dedicated to the memory of the dead through eternity? A Hindu home is an heirloom of history and not a seasonal hotel of contractual obligations.

NILA MULHERKAR (Indore)

How would you compare Jawaharlal with the late Sardar Patel?

I would not like to insult Sardar's memory by a wrong comparison.

What is your opinion of Sheikh Mukhtar?

He is a sincere and hard-working man without much education or experience.

MISS SUDHA VIGNE (Nagpur)

Did you hear about the fellow who started drinking milk instead of whisky?

Yes, the neighbours smelt him for a while and cremated him in a hurry.

DEVINDRA SHARMA (Jullundur)

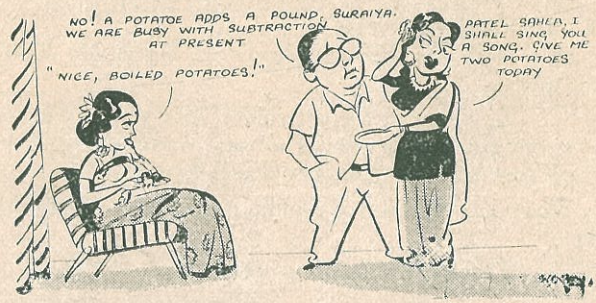
People are starving in Madras, Saurashtra, Punjab, Pepsu, Bihar, Bengal, U.P. and all over but four India bound wheat ships from America are being diverted to Pakistan?

You forget that we have Rafi Kidwai, a Muslim as our Food Minister. He must be faithful to the faithful whatever clime or country they may be in.

N. SINGH (Gwalior)

Why is Suraiya getting fatter day by day?

Bad habits, wrong food and no treatment! If she lives in my house as a prisoner for two months I shall take twenty pounds off her weight with homeopathic treatment. Food is poison when you don't know the what and how much of it and habits become vices when uncontrolled.


NO! A POTATOE ADDS A POUND, SURAIYA. WE ARE BUSY WITH SUBTRACTION AT PRESENT
"NICE, BOILED POTATOES!"
PATEL SAHEB, I SHALL SING YOU A SONG. GIVE ME TWO POTATOES TODAY

M. VIDYA (Ootacamund)

How has Sheikh Abdullah of Kashmir suddenly thought of communalism in India?

The Sheikh has a wife with plenty of imagination.

Our 5-foot scientist Dr. S. S. Bhatnagar has invented a sun-cooker?

Yes, he got the idea seeing Nehru in temper. If a little sun could burn our bread, it was worth trying the big one for baking.

What should be our foreign policy now?

The present policy is all right. Neutrality is the strength of the weak and helpless.

Suppose we lose Kashmir to Pakistan! Then what?

Then we have to find a job for Sheikh Abdullah.

N. KRISHNAN (Bombay)

What harm is there in sleeping on the Bombay footpaths at night?

There is the fear of a policeman robbing you of your day's earnings. The policeman is a licensed prowler of the dark hours.

M. N. TAMBI (Tavua, Fiji)

With what words do you greet Minister Morarji when you meet him?

I have not met him for a long time. We are not friends any longer. Morarji does not like critics. He wants clappers.

If you say "Hinduism is the mother of all religions" in front of a Catholic missionary, how would the man feel?

I would be stating an historical fact. All missionaries are propagandists and not students of history.

Who gives better music: Roshan or Madan Mohan?

I like Roshan. He is still Indian in his music.

V. K. MOORTHY (Madras)

How does Mr. Clifford Agarwala digest his 4000|- every month?

He sleeps in the afternoon, sees pictures in the evening and goes out for dinner in the night. After all that hard work you can digest 40,000|-.

What has Manilal Gandhi inherited from his father?

Worms! And he has to fast now.

RAM G. IDNANI (Singapore)

What are our Prime Minister Nehru's weaknesses?

Beautiful dame, international fame and the Nehru name! He is a dame-fame-name guy.

What is discretion to Minister Morarji?

A postscript of his natural arrogance.

MISS BHARATI CHATTERJEE (Bankura)

What is an individual's privilege in a Communist state?

The firing squad! No one shares it.

When will India export snakes?

This is a land of snake worship. We nurse them inspite of partition.

What are election promises nowadays?

Lies that have ceased to excite a blush.

How do you define the Bombay Cabinet?

Morarji's estate office!

What is Russia without Stalin?

A land without its human god!

Do politicians grow with age?

Nehru wrote sound sense once but talks damn nonsense now.

What is Tito to Uncle Joe?

A stepbrother with the same father but different mothers. It is a soil and seed quarrel.

C. PRASADA RAO (Vizagapatam)

Do you like to claim gratitude?

I don't like to claim gratitude as a reward but I expect it as a natural behaviour from a human being.

In whose favour are you going to vote in the next general elections?

I'll vote for the Congress till I am the only Congressman left in the whole country.

Do you pay Geeta Bali a compliment for her dancing, Mr. Editor?

Not only for that Mr. Reader. Graceful dancing is only a part of her versatile talent. She is very intelligent and expressive.

MISS GOVINDAMAH GOVENDER (Durban, S. Africa).

Is K. N. Singh cockeyed?

Yes! These days he has been watching the producers paying the girls and starving the boys.

Can you wink?

Wink? I can shoot with the eye. But where is the target?

What is the River Ganges to Indians?

A suicide pond for starving Indians.

Do you still receive love letters?

Only letters, not the writers!

M. A. VEERARAGHAVAN (Trichinopoly)

My friend says that his wife's bark is worse than her bite. What does he mean?

That is the description of a tame bitch who gargles her throat to keep it in good condition.

The Standing Committee of the All India Women's Conference met recently in Delhi and gave opinions on matters—national and international. New Delhi, July 13, 1952.

IN CONFERENCE!

S. M. ATMARAM (Poona)

Do you believe that a little gambling now and then does some good?

Gambling never does any good but the right to gamble cannot be denied.

R. JANARDAN (Bombay)

Why can't Miss Gohar fall in love?

Chandulal saves her from falling.

C. MOHAMMED ALI (Madras)

What is a life sentence?

A wrong woman in a rightful bed!

Why don't you grow a beard?

I might stab myself for writing that article "Crescent Over India".

What does an ageing actress need?

She needs a husband but gets a hanger-on who eats and drinks at home but spends his youth outside.

B. DASS GANDHI (Kuala Lumpur, Malaya)

We, here in Malaya, paint a rosy picture of our homeland, but your editorials mercilessly shatter the sweet dreams.

You dream on a full stomach while we do so on an empty one. It is food that gives a sweet taste to one's dreams.

R. V. NERURKAR (Talegaon)

What can we learn from the Muslims?

Unity against non-Muslims.

Why do stars twinkle?

They are flirts. Besides there are too many ugly women on earth who have to look up to the heavens for a little romance.

FYZEE MAHMOOD (Madras)

Lata Mangeshkar has got the sweetest voice I have ever heard. Do you agree?

No! Lata has a shrill voice. Suraiya has a melodious one.

Mr. Patel, how about having a parcel of whores to keep the home-fires burning?

I am a good Hindu, Fyzee Mahmood, and as such I am not expected to engage whores to feed the hearth.

Babu, I heard that you got tripped by a Sindhi belle. Hard luck!

Hard luck? I have been praying for that luck all my life. But most of the Sindhi girls like danc-

ing gigolos and I stand steady like a Parsi statue on my feet.

J. M. LALL (New Delhi)

How do you differentiate between a Hindu and a Muslim?

It is easy in my case. The man who stares at me and mutters something is a Muslim. The one who looks at me but sees something behind me is a Hindu.

C. R. NATARAJAN (Poona)

Is it not a wonder that love hasn't become monotonous?

How can it with woman as its eternal heroine? In each face a different story and in each look a different design, woman is the best artist God has created to paint the canvas of man's life.

ARJUN KRISHNA (Bombay)

Do you ever use your influence to get anybody anything?

I give what I can but never ask a favour even to oblige another.

MANU G. BHAGAT (Bombay)

Why is Rajkumari Amrit Kaur always on a tour?

Two good reasons: exercise and travelling allowance!

What do you think of India's generous gift of wheat to Pakistan?

Inferiority complex!

Can Kashmiris be called Indians?

No! And we shouldn't hurt Sheikh Abdullah by doing so.

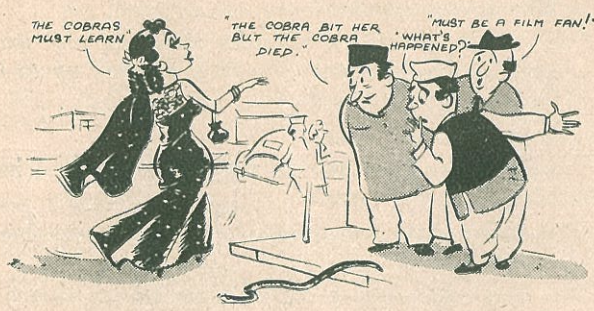
Have you ever tried to grasp fame?

I am not a greedy type. I want only money and nothing more.

R. SAROJA SIVANANJAPPA (Bhadravati)

Has any film star died of cobra bite?

After being inoculated by the producers and the directors? Perish the thought!



How many acres of land have you donated to Vinoba Bhave's "Bhoodan yagna"?

I am waiting for Vinoba to come this side and give me some land.

PRAN NATH BHATLA (Hoshiarpur)

What will you do if all your private secretaries rush to kiss you in the presence of your wife?

I'll enforce the queuing system that is in vogue these days. I can't stand mobbing at this age.

MRS. T. S. SAMEER (Colombo)

Is social climbing an art or a science in India?

It is a profession which brings profits for the man and his wife.

The formation of Nehru Cabinet cannot even be described as old wine in a new bottle!

It is the old bottle without even the old wine. You cannot squeeze out even a smile from those dehydrated fossils.

C. R. MANOHAR (Madras)

Was it lack of adequate expression in English or

Men have died with half an eye but women continue to give the full one to kill even the dead. Look at Munnawar Sultana aiming at us in "Tarang", a romantic tangle directed by I. C. Kapoor and produced by Basudev Sinha for Solar Films.

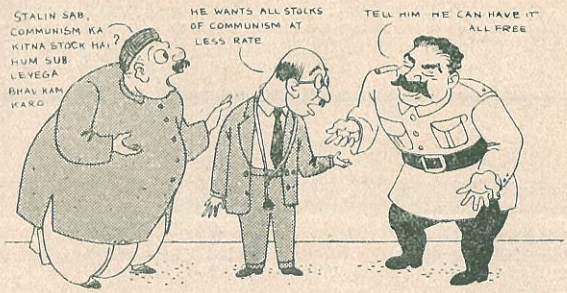
misdirected patriotism that made the Railway Minister persist in speaking in Hindi first in the Parliament?

It was an infantile convulsion due to his sudden impact with power.

S. H. MUBINAL HOSSAIN (Dibrugarh)

What do the Marwaris think of Communists?

They look upon Russia and China as new manufacturing countries and rush out for taking agencies.


STALIN SAB, COMMUNISM KA KITNA STOCK HAI? HUM SUB LEYEGA BHAV KAM KARO
HE WANTS ALL STOCKS OF COMMUNISM AT LESS RATE
TELL HIM HE CAN HAVE IT ALL FREE

"The West has no attraction for me. It is the East that I want to see", says Rehman. What have you to say?

He means the Islamic Empire.

Does a moustache create any disturbance in kissing?

A kiss is delivered on the frontiers of desire and in that region of heat no one worries about small obstacles.

MOHINDAR SINGH (Nabha)

When Kardar calls you a communalist, how do you retaliate?

When a Muslim calls you a communalist, he merely describes what he sees in his own mirror.

Is divorce a stunt to win popularity in Hollywood?

It is a license to practise new marriage.

Do you still admire Nehru?

How do you expect any reasonable man to admire a chap who is making a mess of a nation of 350 million people?

P. N. KHOSLA (New Delhi)

Can a man's success be measured in money alone?

The world does it but the man himself must never unless he is sure that his money is salted with the sweat of honest labour.

What do you say of the man who longs for friends and makes a lot of enemies?

I call him Baburao Patel.

Do you claim that you get more mail than any one in India?

Yes, more than Pandit Jawaharlal Nehru.

How is it old boy, that I haven't seen you laying the foundation stone of any damn building ?

For my own damn house I called my old father to avoid the critic's proverbial bad luck. With the blessings of my father I completed the house somehow.

MRS. RAJANI DEVI (Bombay)

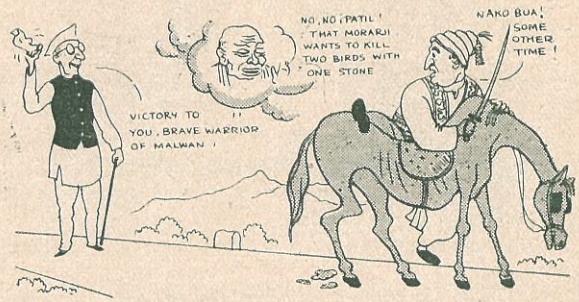
When shall the Anglo-Indians think of stepping into our national pattern of life?

Love is not only an aching heart thirsting for companionship but it has also its mental problems which strain the relations between the lover and the beloved. Here is Bharat Bhushan trying to convince Nargis in "Pahili Shadi", a domestic romance directed by Ram Daryani.

The Anglo-Indians are divided into two classes—the seed chasers and the soil sitters. The seed chasers are destined to become orphans in strange lands while the soil sitters will soon take root and thrive as Indians.

When will S. K. Patil rise in rebellion against Jawaharlal and his government?

Patil won't rush in where Vallabhbhai feared to tread.


VICTORY TO YOU, BRAVE WARRIOR OF MALWAN !
NO, NO, PATIL ! THAT MORARJI WANTS TO KILL TWO BIRDS WITH ONE STONE
NAKO BUA! SOME OTHER TIME !

What do you think of S. K. Patil's recent attack on the food policy of our government?

These Malwanis often speak the truth when angry and then blame some one else for having done so.

The smart ones are very credulous sometimes and often lose their hearts and purses to handsome vagabonds. That may be Kuldip Kaur's tragedy in "Haiwan", a social theme produced by H. B. Lall and directed by K. Mallik for Suraiya Art Concerns.

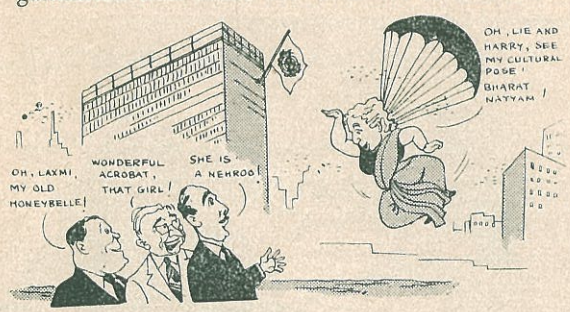
What is this National Council of Women in India? Is your wife a member of this organisation?

No! My wife is a member of my Domestic Council of Women. And that is enough worry.

U. C. AGARWAL (Lucknow)

Where is Vijayalakshmi Pandit to be parachuted next?

She will descend on the U. N. O. the Peace Organisation that sends 500 bombers to kill Koreans.


OH, LAXMI, MY OLD HONEYBELLE!
WONDERFUL ACROBAT, THAT GIRL!
SHE IS A NEHROO!
OH, LIE AND HARRY, SEE MY CULTURAL POSE!
BHARAT NATYAM!

E. R. VAIDEHI (Chingleput)

Can American aid turn a waste land into a wonderland?

It is all fuel for the hungry furnace till our lazy people are pushed with the bayonet and made to work. But peace doves can't handle guns. They can only woo and coo for food.

Time was when Congress was India and India was Congress. But today alas!

Today Congress is neutrality, Nehru is nobility, Communism a reality and India a fatality.

Will Rajaji succeed in wooing the south from Communism to Congress?

If Rajaji fails India will be soon made a Chinese colony.

"Defeat Morarji Week"—Has Morarji become that popular?

Morarji is neither that great nor that popular but some journalists who have lost their sense of proportion have exaggerated his importance and made a common mule look like a fearful mammoth. The tragedy, however, is that Morarji himself feels that his stature has grown. Had it not been for the doting patronage of B. G. Kher, Morarji would not have been the Chief Minister of Bombay today. If Morarji remembers this basic fact, it is immaterial what propagandists write.

RAJ A. CHHUGANI (Poona)

Why don't you build castles in the air?

You can't get cement for foundation these days.

If donkeys had voted?

They did and brought the mules in.

RAMESH A. ALIPURIA (Colombo)

Do you dislike women in politics?

Oh no, they add spice to politics and make it a mixed pickle.

MOHINDER SINGH (Nabha)

Is there a man who reads the dictionary as a novel?

I do. Not as a novel but as a necessity.

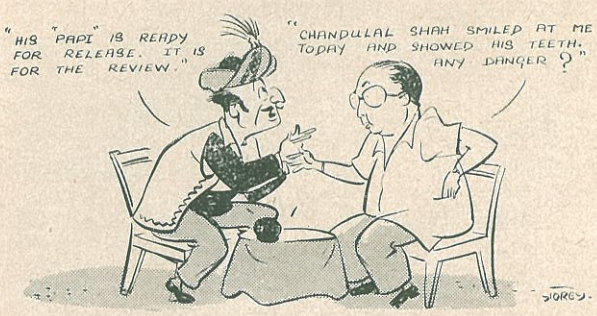
Does Pandit Nehru listen to the masses?

The masses have to listen to him. If they don't Nehru will become dumb.

P. S. GOEL (Hapur)

When do you consult your astrologer?

Whenever someone smiles at me suddenly. Used to the dark clouds of scowls, a smile frightens me like a lightning.



What is the use of an embassy?

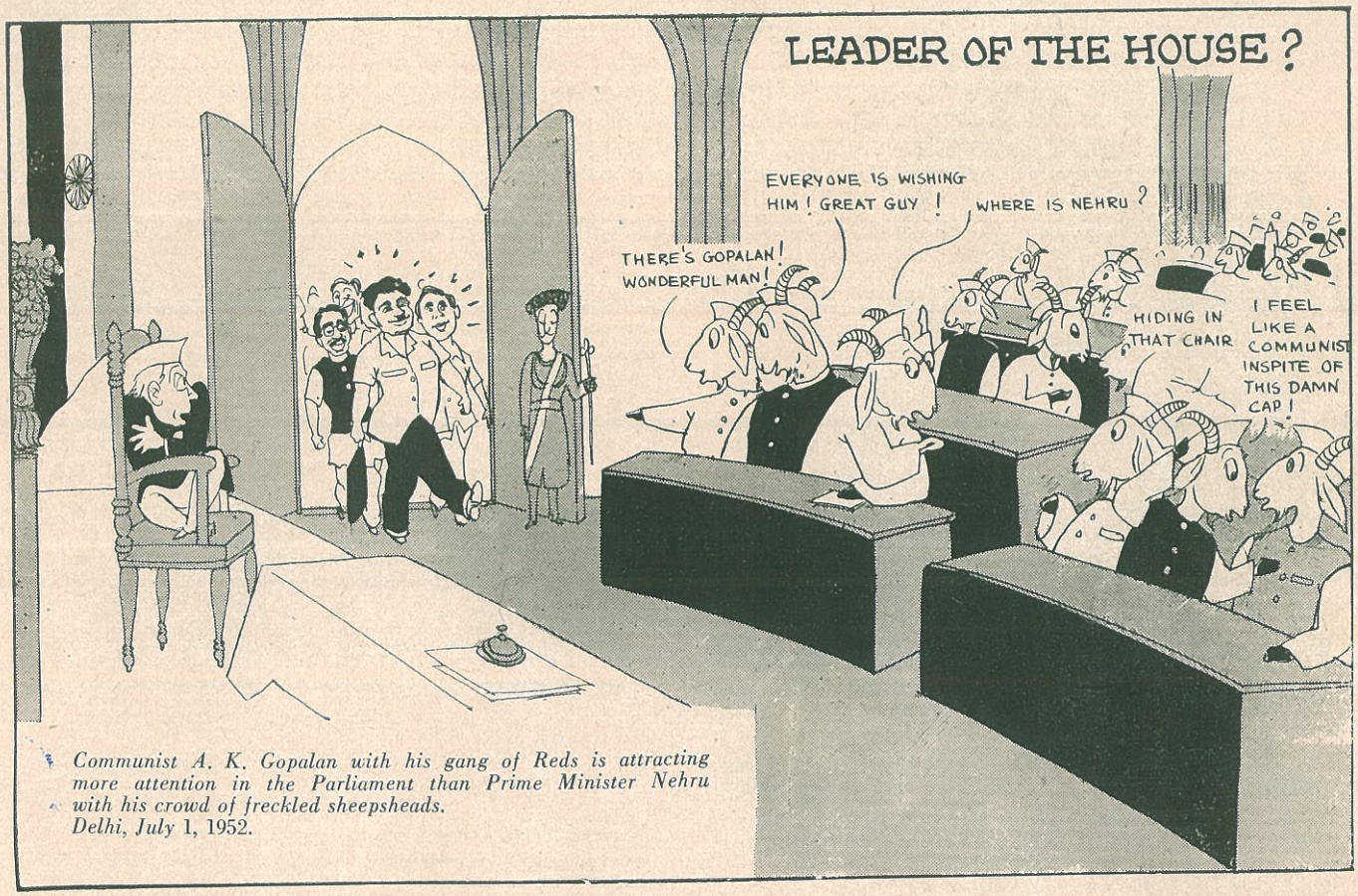
You can waste money out of sight.

What is an Indian prison these days ?

A boarding house for hungry Socialists.

Has India no real food shortage?

The actual shortage is 10%. Add to it 40% corruption and count 50% dead. That is the Congress mathematics of ruling.


LEADER OF THE HOUSE ?
EVERYONE IS WISHING HIM ! GREAT GUY !
WHERE IS NEHRU ?
THERE'S GOPALAN ! WONDERFUL MAN !
HIDING IN THAT CHAIR
I FEEL LIKE A COMMUNIST INSPITE OF THIS DAMN CAP !

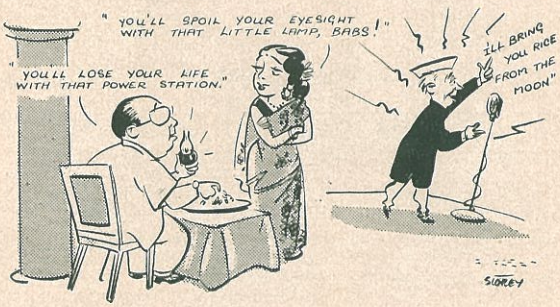
Communist A. K. Gopalan with his gang of Reds is attracting more attention in the Parliament than Prime Minister Nehru with his crowd of freckled sheepsheads. Delhi, July 1, 1952.

What do the Indian graves talk?

The dead Hindus send their ashes flowing down the rivers into the sea and claim no more kinship with the world but the others claim a lot of the earth not only whilst living but also a bit of it after death thus keeping the fires of hatred burning eternally.

Would you electrify India with a dynamic message of yours?

This electrification business of lighting up hungry stomachs with dynamic messages is Nehru's monopoly. I have lighted a small lamp for myself to remove the stones from my rationed food grains.


" YOU'LL SPOIL YOUR EYESIGHT WITH THAT LITTLE LAMP, BABS !"
" YOU'LL LOSE YOUR LIFE WITH THAT POWER STATION."
I'LL BRING YOU RICE FROM THE MOON"
STOREY

When do men and mountains meet?

When the men are Chinamen and the mountains are the Himalayas.

Does Nehru possess a big brain?

No! A chatterbox is more noisy than weighty.

Describe the diplomatic privileges?

You can sit on Mao Tse Tung's lap without your bottom becoming red.

As we sow, so do we reap!

These days we reap what others sow. The Koreans have been gathering the harvest of American sowings.

What type of gods do we need?

We need gods that will grow food and sell it at a reasonable price.

R. T. SHANBAG (Thana)

What are the Socialist leaders going to do during the next five years?

They are going to illustrate the verdict of the electorate by stupid stunts like self-purification fasts, food satyagraha etc. so that they forfeit even the benefit of doubt at the next elections.

SUBASH J. RELE (Bombay)

Isn't democracy and the Nizam incompatible?

This question will be decided in Kashmir when the Maharaja of Kashmir finally leaves the State.

Will Pandit Nehru succeed in destroying communalism in our country?

You can't destroy a cult with 40 million followers.

What is journalism to D. F. Karaka?

An opportunity to teach the Americans some English.

Straight features often hide a crooked woman and men wonder why God should have set such a glamorous puzzle in straight lines. Meet Asha Mathur and solve the riddle in "Hamari Duniya", a social theme produced by Kishore Sahu and directed by Sushil Sahu.

Should we congratulate Amrit Kaur if she resigns?

We should congratulate ourselves by celebrating our good fortune.

What is Kamini Kaushal's new worry these days?

Same old palpitation of the heart! That woman has a good memory.

What is in store for Rajkumari Amrit Kaur?

Rs. 1,80,000/- in the next five years! Profits of politics!

How do demagogues thrive?

The Socialists thrive on our food shortage and try to capitalize on misfortune.

Can Morarji listen?

Mules have no ears. They have only feet to dig themselves in.

Isn't Madhu modest?

She is affectedly polite.

Do ministers digest "filmindia"?

They do it well! They pass out my criticism with their faeces.

RAM TALREJA (Poona)

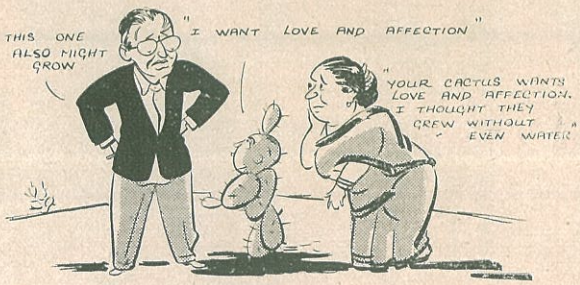
A marriage of 21 with 41! What has Elizabeth Taylor found extraordinary in that bug?

Men are good after 40. And they are kind, protective and more understanding. Had Elizabeth not been a film star in Hollywood, where they practise marriage to get a taste of divorce, her new marriage could have been a pretty safe bet.

M. KANNAMMAH (Madras)

In your boyhood days did you bask in the sunshine of your father's favours or mother's love?

Mother died when I was two years old. Father spent his idle hours in nursing his new wife. I grew like a cactus in a desert, unwanted and uncared-for. Now, of course, my father loves me and my stepmother smiles at me sometimes. That is a picture of the present world around one's cradle, then what must the world be in the battlefield of life?


THIS ONE ALSO MIGHT GROW
"I WANT LOVE AND AFFECTION"
"YOUR CACTUS WANTS LOVE AND AFFECTION. I THOUGHT THEY GREW WITHOUT EVEN WATER"

P. K. SUNDARAM (Guntur)

What is your prescription for world peace?

Destroy the white man! His lust for power is the tragedy of the human race.

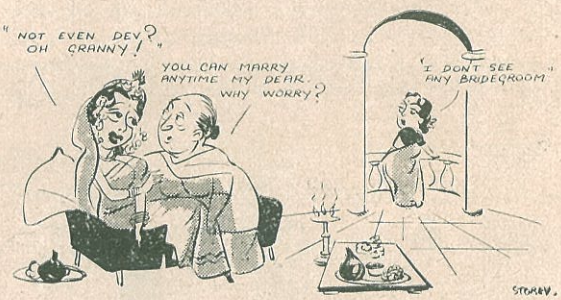
H. L. SETHI (Poona)

How many outstanding figures do you know in New Delhi?

I know the manager of the Maiden's Hotel. He always gives me a good room with tolerably good food. Isn't that an outstanding performance for Delhi infested as it is with Congress cads and corruption? One useful man is worth more than a million useless ones.

Suraiya says that she is very anxious to marry?

I know she is but then you need two to get married.



Who are the best dressed actresses of India?

Raj insists on Nargis wearing plain white sarees and has thus made the poor girl look a widow even before her marriage. Madhubala dresses clumsily and uses embroidered silk to emphasize simplicity. Geeta Bali goes about as if she has not had a bath for a year. For Nimmi a sari is too much of cloth and she looks over-wrapped. Veena wears very loud dresses in a vain effort to make an impression. Kamini Kaushal has an odd taste in

matching clothes while Bina Rai dresses conventionally without any individuality in taste. I like only Naseem. She is easily the best in grace and costume. Neither her manner nor her dress intrudes and that describes a woman of charm and culture.

Muslims in Pakistan observed "atta day". Where is Pak's surplus food gone?

The ruling Nawabs are turning it into money and depositing it in the English and American banks. That is the best way to save food grains from rats and weather.

Who is a greater scientist: Nehru or S. S. Bhatnagar?

Nehru, when the budget is to be sanctioned and Bhatnagar, when the work is to be done! That is how Birbal Bhatnagar got eleven laboratories out of our Nehru, the Great.

Are Russians peace loving?

They fight more for peace than for war because in war hunger is forgotten while in peace it burns the stomach and converts people to Communism. Russians want peace very badly. Didn't one of our peace doves tell us that in Russia it is a crime to talk of war?

What is your say on Malanism?

It is the beginning of white arrogance which will one day lead to the freedom of the Africans.

Why is Nehru irritable?

Aggressive when ignored, a woman actually calls her victim to his doom. And she does it with a smile which has divinity reflected in it. Watch Bina Rai woo the poor guy in "Shole", a love tale directed by B. R. Chopra and produced by Hira Films.

He is too small to be too big. Overwhelmed by luck, men often lose their good manners.

Why war?

To end this agonizing hypocrisy of peace!

How do you justify the existence of God?

Take any flower and look at it! It is the mirror of God. Man has not put life even in a plant yet.

How will you sum up the Congress rule in the past four years?

It was a rule without rules in which the ruled were ruled out.

How has Maulana Azad taken your editorial of March '52?

I didn't write it for the Maulana. I wrote it for my country.

Have you seen Nehru's photograph with the film stars?

Yes, he has tried to emphasize his simplicity by clowning amongst clowns.

What do you think about Coca-Cola as a cold drink?

I don't like it. This sample of American culture irritates my throat and makes me belch.

P. S. GOEL (Hapur)

How do you test your nerves?

I give a letter to my lady typist and watch her waste the paper. After half-an-hour I am all of a sweat.

T. K. PATTABHIRAM (Warangal)

How does Nehru commit and correct his mistakes?

Nehruji commits one mistake and corrects it with another e.g. Kashmir. What hurts is that he doesn't admit both the mistakes.

In Bombay I found that after 8-30 p.m. no one is allowed to remain inside public parks. Why so Mr. Patel?

We don't like people to spy on the policeman. A public park is a policeman's paradise after closing hours.

R. JANARDAN (Bombay)

What is the disadvantage of a double bed?

It throws up little teapoys from year to year.

Do bastards celebrate their birthdays?

Rich ones do if they succeed in purchasing a father.

Why are there no pin-up girls in our film industry?

In search of rejuvenation old men have chased young maidens through ages. Here is an attempt to bridge the gulf in their ages when Jagdish Sethi woos the unwilling Roopmala in "Jalianwalla Baagh" directed by R. S. Chowdhary for Famous Pictures.

Our girls have no legs and no one likes to expose stems and stilts.

Can a kiss be ever bought?

Ask the girl who goes dating. She deals in the dance, dinner and drive varieties and they cost a lot at the end of a date.

Pandit Nehru likes Chinese Communism but dislikes Indian Communism. Why?

Indian Communism can be controlled with bullets. Panditji likes all things he dare not dislike.

M. R. VASWANI (Jalgaon)

Please say something about Her Majesty Queen Elizabeth?

She is fast becoming a champion mother.

Do you know the law?

With crime running amok and law chasing it, how can you miss the race?

THE BULLY DOESN'T KNOW I WAS A CHAMPION SPRINTER IN MY COLLEGE
PLEASE STOP IN GANDHI'S NAME DRINK NIRA!
THAT IS NIRA, MORARJI, 60% NIRA!

Please tell me one of your most urgent needs at present?

I need a young and smart personal secretary. She must be an excellent stenographer, must love books—not merely fiction, fashion books and detective stories—and look after a sick man when necessary. She must have good looks—as judged by the neighbour's mirror—but not cheap airs. She must not be a clock-and-calendar worker and must be discreet enough to know when to speak and intelligent enough to anticipate what I am going to speak. And above all she must consider work as worship. The salary will be Rs. 400/- a month with occasional presents which my wife cannot help buying for every one around her. She has to work wherever I am—at home, at the office, in a car or travelling. Find me a career girl who wants to work in earnest and not abuse the telephone for fixing up dates with white-skinned office assistants on idling missions in India. I can't find such a girl in Bombay. If there is one in Jalgaon, send her immediately.

Is Bombay a city of distances?

Yes, there is a big distance between the rulers and the people.

How many children has Nasir Khan?

Two, his daughter and his wife! The daughter is, of course, easier to nurse.

Is Debaki Bose a good director?

He was very good once and not so bad now. Film directors gain and lose form like race horses.

I believe in you!

That's good! The film people don't and see what a mess they have made of our film industry.

How old is Sumitra?

Only one child old!

Is Suraiya married?

She seems to have advertised her intention but no applicants have arrived yet.

BHUPENDRA T. ACHARYA (Baroda)

Have you ever loved anybody?

I love quite a few people but those whom I love never enjoy freedom. Mine is a tyranny of love that makes the hearts of those whom I love palpitate.

How will the budget of the Government of Bombay

be balanced in order to meet the ministers' and deputy ministers' salaries?

The ministers and the deputy ministers of Bombay get beggars' salaries. It is a different matter that most of them don't deserve even half of what they get. But to manage a state with 115,570 square miles, a revenue of 6753 lakhs and a population of 35,943,559 and to do so in an efficient manner, competent ministers must be paid ten times more than what they are paid today. If I had to do Morarji's job, I would expect Rs. 15,000/- per month free of income-tax and in trying to deserve that salary, I would have no time to attend society weddings, accept flower garlands, give soap-box sermons or waste time in meeting de-sexed society dames. And at the end of every year I would expect a bonus for good and intelligent work from my employers—the people. Every state must be managed as an estate of the people and if the people get a benefit from their estate, they must bloody well pay their manager handsomely. I don't believe in the usual wrong notions of misplaced patriotism or popular sacrifices. Good, honest work must be paid its value whoever the employer.

DEVINDER CHOPRA (New Delhi)

Before being successful in life didn't you feel the pinch of poverty and a sort of anger against the rich?

The pinches and frustrations of poverty in my case were numerous and quite agonizing at times but I have never felt angry with the rich. On the other hand I admired them and wanted to find out their secret of success. And I read biographies of rich and successful men, studied their methods of work, admired their courage and perseverance in the face of great odds and reached a conclusion that hard work and intelligence were not enough in life and a man also needed luck to be successful in life. And at that stage God entered my life, for luck is nothing else but a blessing of God.

RATAN KUMAR VARMA (Allahabad)

Isn't Vinoba doing nice work these days?

It is well-intentioned but it won't hit the bull's-eye.

I suppose you won't be accommodated in heaven?

Why not? Honest criticism is not a sin and I have not committed other crimes yet.

VINAY CHANNA (New Delhi)

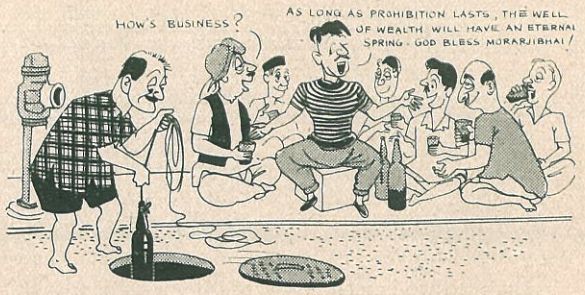
I have seen some young girls sigh on hearing your name. What would they do if they saw you in person?

They would sigh again seeing my bald head and grey hair.

P. MADHUSUDHANA RAO (Masulipatam)

Are there any cesspools in Bombay?

No! They have become wells of wealth from which the thirsty draw their illicit brew every night.



MISS M. S. BHARATHI (Poona)

Are you a Brahmin?

Only in brains! But by birth I am a Banjara —that is miles below a Brahmin.

What is Morarji's hobby and what is yours?

Morarji's hobby is talking, mine is working.

Do you own a car? How I wish I could own one?

Yes, I own a car and I am almost a cripple today using Dunlop's pneumatic tyres instead of my own legs. If you can resist the temptation, keep a car out of your life. In the days when I measured the city streets with my long strides, I never fell ill a single day. And today my life is one long pattern of pain.

Young men with curly hair have searching eyes that constantly hunt for a prey these days. Nasir Khan is no exception, the way he takes long motoring trips to Poona and Mahabaleshwar these days. But then he is the hero of "Shisham", a story of romance produced by Ram Idnani and directed by Kishore Sharma for Aneel Pictures.

MISS K. KAMALA (Poona)

What do you think of Radio Goa?

I have no complaint about a hostile country but I have contempt for those mercenary Indians who subsidize hostile propaganda against their own country by buying broadcasting time for their products. In my opinion these men are traitors to their country and so are those who tune in to Radio Goa and make it more popular amongst our people.

What does Mao appreciate in Nehru?

Nehru's talent in feeding 350 million people merely with words! Poor Mao, he has to work hard in the fields to grow food for his 400 million hungry Chinese.

What did we inherit from Bapuji?

Nehru, Devdas, Birla, Maulana, Vinoba Bhave and Amrit Kaur! Rather an odd assortment!

Who are sleeping partners?

Those who sleep during working hours and wake up and worry during sleeping hours.

How would you attack the beggar problem were you asked by the government to do so?

I would attack the beggar and make him work in fields, on roads, in public gardens and other places.

What purpose can cigarette ends serve?

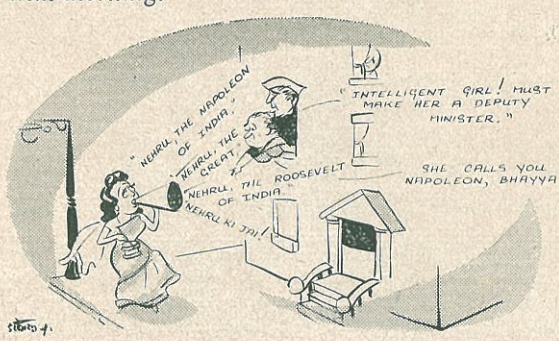
I collect my stubs in a bucket half full of water. After three days I add a little soap and use the mixture for spraying my roses. It kills insects on leaves.

Telengana is not in the news?

You don't read Russian newspapers.

How to get into the good books of Nehru?

Take a drum and a megaphone and wake up the Delhi citizens with cries of "Nehru ki Jai". Don't blame me if you find yourself a minister next morning.


"NEHRU THE NAPOLEON OF INDIA."
"NEHRU THE GREAT"
"NEHRU THE ROOSEVELT OF INDIA."
"NEHRU KI JAI!"
"INTELLIGENT GIRL! MUST MAKE HER A DEPUTY MINISTER."
SHE CALLS YOU NAPOLEON, BHAYYA

What is the duty of a man who has by error married a bad woman?

Once he is sure that she is really bad, he must jump a continent to run away from her. I would put the seven seas between a bad wife and myself.

What procedure would you suggest for the complete overhauling of the Congress?

Nehru must be removed first. That will release the tongues of the rest and once they talk about, against or with one another, they will arrive somewhere. Nehru has stopped all progress both in the Congress and in the nation.

What is Vinoba doing now?

Vinoba is trying Communism with love.

Looking like General Montgomery, ofcourse as smart and ruthless in work as "Monty", Kishore Sahu one of our rare intellectuals in the Indian film industry, gives us a show of shows as the producer of "Hamari Duniya", a social story of Hindustan Chitra. It is reported that Kishore's own performance is a milestone in acting for all times.

M. K. GANESHAN (Madras)

Morarji Desai spoke feelingly of the 'overwhelming confidence placed in him' in his recent radio speech. Who has given him this false impression?

You must credit that man with some imagination at least if not intelligence.

A. C. CHOPRA (Allahabad)

By now you must have completed the house you intended to build with the bricks your enemies threw at you?

Yes, by the time you read this, I'll be living in that house and my new address will be "Girnar", Pali Hill, Bombay 20. Thanks to all the enemies, who kept me alert and working hard. My new house really belongs to them.

How is Prohibition progressing in Bombay?

Fine! The vagabonds have become prosperous.

K. B. LALL (Indore)

If Al Nasir is a woman eater what is Dilip Kumar?

He is merely a taster.

DINESH MISRA (Kanpur)

How can you prove that Communism is useful for India?

I can prove that but I don't want to, because not all useful things are necessarily good for a country.

The Muslims of Kanpur are against you?

The Muslims of the whole world are against me but their Allah is not. And that makes a difference—a life and death difference.

What will Prithviraj do in the Council of States?

He will talk nonsense, hear nonsense and lose business.

Jawaharlal's popularity is decreasing day by day. Do you agree?

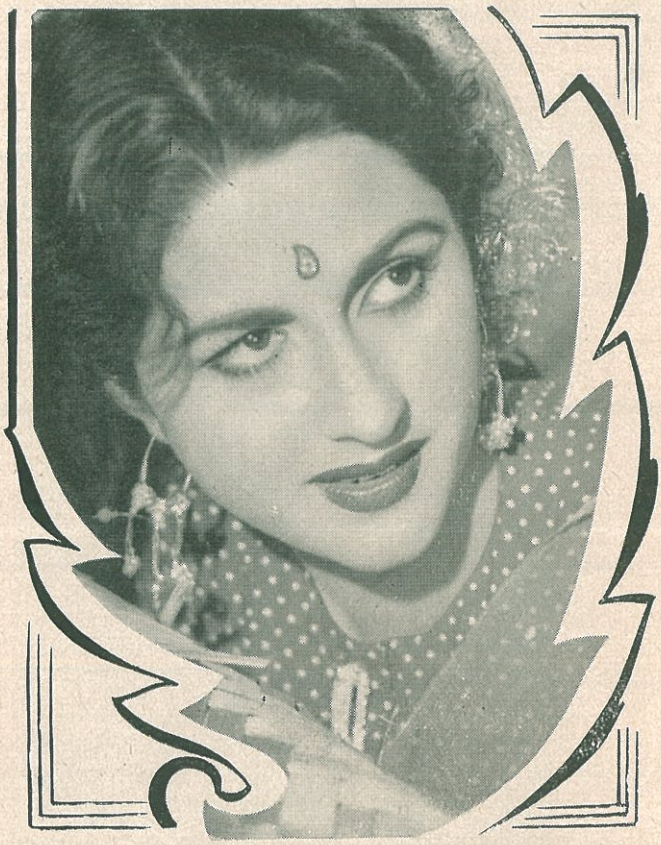
Jawaharlal's popularity is the deathknell of our people and nation. If this man is a real patriot, as I think he is, he should retire from politics with all his precious Nehrus and leave us to shape our destiny as best as we can.

JOGINDAR NATH SOOD (Ludhiana)

What does the sudden suspension of the Director General of the A. I. R. convey to you?

The case is under investigation and it is not fair to the person concerned to say anything about it at this stage. But remember, in this selfish and greedy world of man-made laws not all those who are convicted are actually guilty.

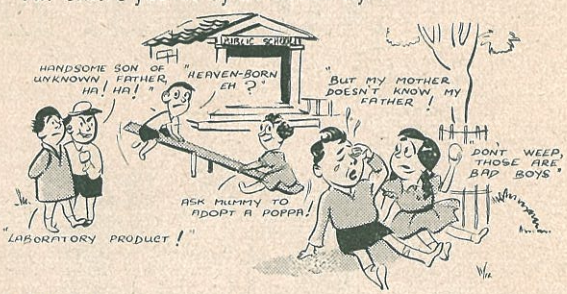
Saying it with flowers! Prem Nath uses them with effect to get Nimmi in "Mehman", a love tale directed by Ramanand Sagar.



With those eyes she had Egypt at her feet but Bina Rai gambled with Prem Nath in life but compromised with Rehman in "Gohar" a social story produced by P. N. Arora for All India Pictures.

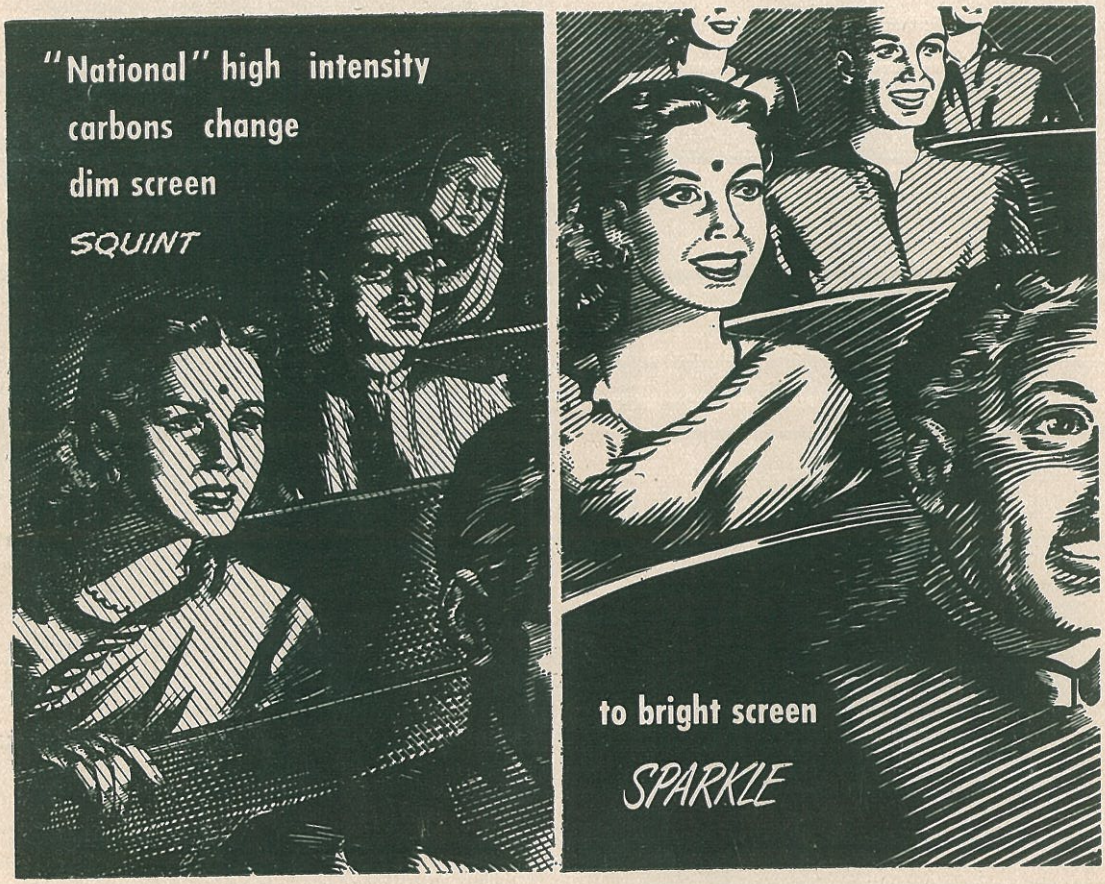
Test-tube babies—yet another blessing of science?

In this man-made world everything has a male label and so is a child known by its father's name. In this new test-tube culture the seed will not be named. Even in the plant world, the flowers and plants are named and identified by the seed and not by the soil. The babies of test-tube culture will one day turn round and ask their mothers the question: "Mummy, who is my father?" And that atom bomb will destroy not only the little child's life but our entire fabric of domestic life.


PUBLIC SCHOOL
HANDSOME SON OF UNKNOWN FATHER HA! HA!
"HEAVEN-BORN EH?"
"BUT MY MOTHER DOESN'T KNOW MY FATHER!
DON'T WEEP, THOSE ARE BAD BOYS.
ASK MUMMY TO ADOPT A POPPA!
"LABORATORY PRODUCT!"

S. PAUL (Ranebennur)

Have you ever seen the condition of your country outside the well-to-do and cultural society of your Sir Pherozeshah Mehta Road? How divided, how narrow, how weak is the vast expanse of rural India, how supinely unconscious of its own power and how ignorant and indifferent as to its own welfare Shri Patel?



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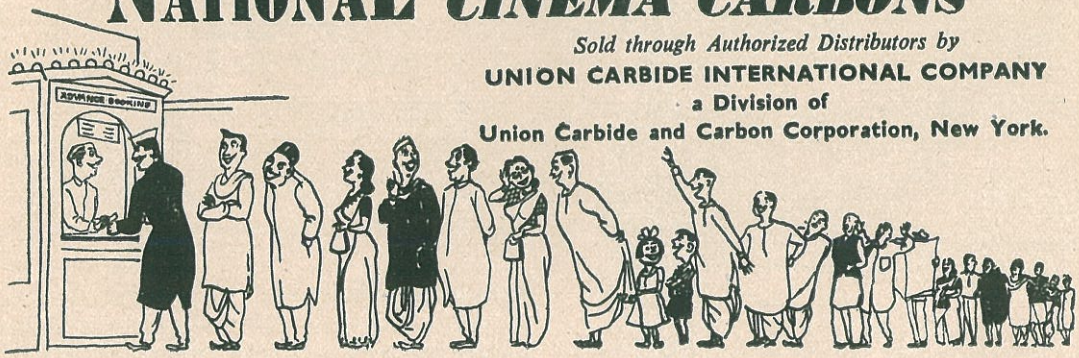


I was born in a hut and in a village which had not even a watch to time my arrival. I belong to a community that lives by farming and hunting. From that hut to my present house has been a long way. It took me 49 years to travel the distance. Do you think I did it with eyes closed?

I am compelled to start dishonesty. Should I?

I know how difficult and disheartening it is to be honest but it is equally difficult to be dishonest if you are not built for it. Don't switch over, I shall help you as much as I can.

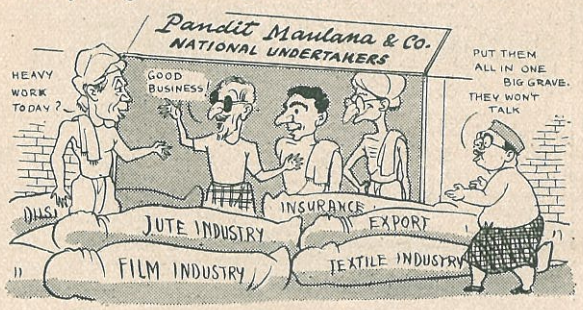
Work! Work! Work! Where is the work? I have five hundred heads with me with brains and talent, but where to work? On the mountains, under the sea-waters or underground?

Work is not a ripe apple that will fall into your lap if you sit under the apple tree. If you have brains, as you say, then you must create your work. I have so much work that I have no time for it.

B. L. SRINIVASA MURTHY (Bangalore)

Who are the grave diggers of our film industry?

The Government! Our Congress leaders are the best undertakers in the world. They will bury everything including our freedom one day.



A. ZACHARIAH (Trivandrum)

Can a revolution be put down by starvation?

The seeds of revolution are sown in empty stomachs. Food stops their germination.

What will happen if U. S. A. withdraws from the U. N. O.?

U. N. O. salaries will be in arrears.

Should I keep left or right?

Keep right and look left.

What is the greatest danger of India today?

Take your choice between corruption in Congress and purity of Communism.

What is germ warfare?

Killing worms with germs!

Is the 5-year plan a fraud?

A man is innocent till he is proved guilty. So is a plan.

Say something about Usha Kiran?

That's youth with vengeance.

What are your views on re-grouping Indian railways?

I like the idea if it is worked out properly.

Can you name a substance which dissolves in tears?

A male! And he leaves no sediment.

What is T. B.?

That is Amrit Kaur's favourite disease.

What is his second thought to Panditji?

Panditji's second thought is politeness. It is in his second thoughts that the Nehru culture is seen.

Do flowers talk?

They do, a language of Divinity to the man who understands.

Do editors drink?

I do sometimes.

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A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR AUGUST

1st Prize to H. L. Sethi (Poona); 2nd Prize to P. S. Goel (Hapur); 3rd Prize to Miss Bharati Chatterjee (Bankura); 4th Prize to M. R. Vaswani (Jalgaon); 5th Prize to Lima Miranda (Mangalore); 6th Prize to Miss K. Kamala (Poona); 7th Prize to Miss Razia Perveen (Etah) and 20 consolation prizes to the following:—Ram Sarup (Kangra); P. S. Verma (New Delhi); Jogesh Chander (Calcutta); Indra Mohan Sahai (New Delhi); K. P. Naidu (Madras); V. Santhakumari (Kozhikode); M. N. Tambi (Tavua, Fiji); Ram G. Idnani (Singapore); Dinesh Misra (Kanpur); Pran Nath Bhatla (Hoshiarpur); U. C. Agarwal (Lucknow); M. Kannammah (Madras); Ram Talreja (Poona); Bhupendra T. Acharya (Baroda); Ratan Kumar Varma (Allahabad); Devinder Chopra (New Delhi); Miss M. S. Bharati (Poona); Jogindar Nath Sood (Ludhiana); S. Paul (Ranebennur) and B. L. Srinivasa Murthy (Bangalore). Money orders and copies are being sent to all the prize winners.

NIRMOHI

CHARACTERS

NUTAN
SAJJAN
AMARNATH
RAJ MEHRA
LEELA MISRA
NEERU
KANCHAN
RANI
CHAMAN PURI
RATAN (Jr)
KAMLA CHAVAN

dialogues
C.L. KAVISH

Director
BAIJ · MADAN MOHAN

music

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BHARATI DEVI —

This exciting belle of Bengal made motion picture history when she shot to stardom overnight in "Doctor", produced by New Theatres Ltd. of Calcutta. Since that day she has not looked back. Millions of her fans still remember her thrilling portrayals in pictures like "Wapas", "Manzil", "Chandrasekhar" etc. She is now in Bombay playing the stellar role in "Baghdad", a costume fantasy produced by Falcon Films and directed by Nanabhai Bhatt. But that is only the beginning of her story in Bombay. She has been signed up by the Bombay Talkies and Producer Kardar, the shrewdest judge of box-office appeal.

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and BALKRISHNA MOUJ
Story by: RATILAL THAKUR

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R·AT
Directed by
BHAGWANDAS VARMA & SURYA KUM
Music by: SHANKER & JAIKISHAN
Lyrics by: SHAILENDRA & HASRAT JAIP
Photography: JAMSHED IRANI

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ASHA MATHUR —

This Sahu debutante of 1951 is today the Sahu star of 1952. The strict grooming, which this newcomer has had from Producer Kishore Sahu, has given her a new personality within a year and put her on the ladder of fame. Kishore Sahu has now paid her a rare compliment in casting her to play opposite himself in "Hamari Duniya", a sensational domestic drama, produced by Kishore Sahu and directed by Sushil Sahu for Hindustan Chitra.

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Songs : HASRAT JAIPURI, SHAMS AZIMABADI.
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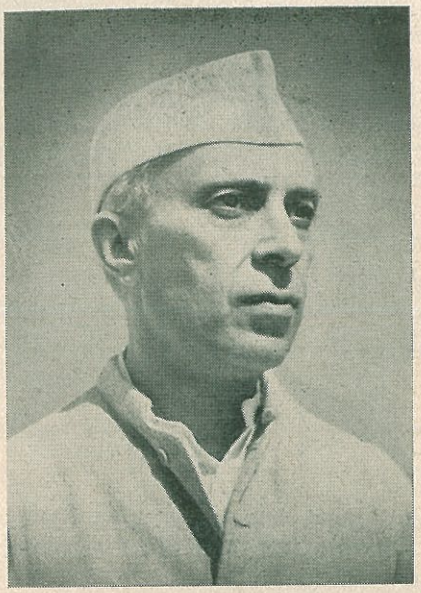
Pandit Nehru To Retire In 1954 !

Heart Of Gold With Grasshopper Mind !

By: Phyruz N. Canteenwala.

[Mr. Phyruz Canteenwala, the famous astrologer of Bombay, who had predicted the rise of Morarji Desai after his inglorious defeat in the Bulsar election (vide "Bombay Sentinel" of 5th March 1952) now takes the plunge in reading the future of India's greatest man of destiny, the man in whose smile is reflected the happiness of millions. As both the hero of this study and the predictions are controversial subjects, we refer our readers, if they need any further explanations, to Mr. Canteenwala himself at C 24 Nowroz Baug, Lalbaag, Bombay 12. The Editor.]



In his smiles and wrinkles is framed the destiny of millions.

Pandit Jawaharlal Nehru, Gandhiji's heir and India's champion of peace and non-violence, was born on November 14, 1889 at 11-30 p.m. (local mean time) in Allahabad.

The destiny of Mr. Nehru, the present Prime Minister of India, is wedded to the future of our nation which is struggling to achieve an unparalleled peaceful revolution in the history of the human race. This idolatrous and inimitable luminary whose glory inspires the world is India's chosen man of destiny as revealed by the following horoscopic position of the zodiacal signs, the Sun, the Moon, the Planets and the lunar nodes influencing at his birth and an aspect-by-aspect analysis of the planetary trends during the tenure of his glorious leadership in the administrative field.

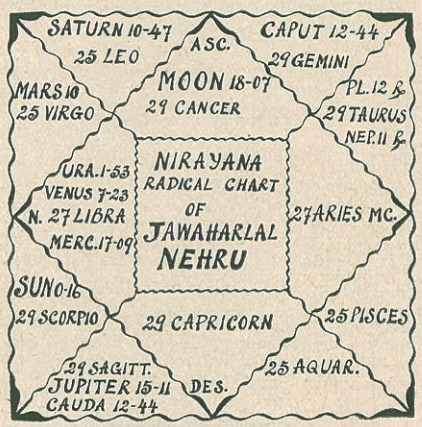
HIS HEART OF GOLD

Under the starry canopy of the rising constellation of Cancer, the cardinal sign of the Crab, he is gifted with a vivid imagination, an irascible, impulsive, magnanimous and vacillating mind and a heart of gold. The occupation of the Moon in this watery sign of the zodiac endows him with rare genius to cope with the various problems that confront him in his governmental activities. Owing to the benefic lunar position, he knows how to win his way in any situation because of the apt words and ideas which occur to him intuitively in whatever sphere he may be. This gives him a diplomatic turn of mind. Besides such versatility makes him the cynosure of great admiration of the masses who are drawn towards him. Since his congenial nature lends a magnetic touch to his personality he could wade successfully in matters where dealing with the public is prerequisite.

The most remarkable trait of his nature is tolerance which is stimulated by the proximity of the fair Venus to Mercury, in the natural fourth House of Libra, which rules his mind. Owing to this he consumes a lot but divulges little. Since he believes it is wiser to reserve his thoughts to himself he is first to realize that he really cannot introduce reformations of his own liking. Thus by restraining his opinions he also keeps his colleagues happy.

A MAN OF HUNCHES

The Sun is posited on 16 minutes in the fifth House of Scorpio. Under the first Decan of the fixed sign Scorpio profound interest in things mysterious and subtle gives him remarkable potentialities in such subjects of wisdom as psychism, philosophy and astrology. If he has not studied such truths, he may have felt the evidence of such power in himself through having hunches and visions of things to come. Since he is dominated by a craving for knowledge, he seeks to develop his mind by adding great stores of information through reading, conversing, listening and watching. In satisfying his



intellectual curiosity, it leads him along paths of surprising intrigue.

He is inclined, however, to be somewhat self-centred. This is the natural attitude of a person born in his solar Decan. He can be reticent, lead his own life and be almost completely contented in solitude. He finds it a conscious effort to go out of his way to be "the life of the party" although he fares well when making such ventures. He is optimistic about every new project that he undertakes and since he looks only at the brightest side of the future, it is hard to discourage him.

HIS GRASSHOPPER MIND

The mutable sign Virgo is posited in the third mental House which is ruled by the planet Mercury. Mercury is situated in the sign Libra where it is in its detriment by "Navamsa" which falls in the sign Pisces. As a result of this he is prone to have a grasshopper mind. This attitude creates an unpleasant atmosphere. The malefic square aspect of the Moon with Mercury inclines him to be at loggerheads with his colleagues on vital national issues. In the pursuit of his foreign policies, his mercurial mind is chiefly responsible for his irresolute stand due to which he becomes the butt of caustic censures from many quarters. In this regard the Kashmir problem, which is hanging fire, has been the testing ground of his independent policy.

The planet Mars, in the third mental House of Virgo, bestows him with qualities of leadership and an inquisitive, frank, dominant and critical bent that becomes the focal point of strength in any hour of crisis. The double trine aspect of Neptune and Pluto with Mars imbues him with formidable grasp and tenacity in the important spheres of politics and governmental activities. Thanks to the benefic position of Mars he possesses an ever active and vigorous mind that is capable of unravelling any knotty problem which confronts him in his daily walk of life. Mars, however, is in double square with Jupiter and Rahu. As a consequence of this dynamic malefic formation, he is liable to encounter heavy odds and is subject to experience vicissitudes in important walks at times.

MAN OF RENUNCIATION

Venus, the ruler of the fourth and eleventh House, is in double sextile with Jupiter and Saturn and in trine with Caput (Rahu). The Moon, the lord of the Ascendant, is in triple sextile with Mars, Neptune and Pluto and in quintile and second nonile with Uranus and Venus respectively. These powerful benefic aspects at birth have been conducive in elevating him as an international figure and contributed much towards his achievements in spheres of domestic and foreign affairs. Neptune, the ruler of the ninth House of voyage, is posited in the eleventh House of international relationship. Mars, the lord of the tenth House of honour and fame, is placed in the third House of journey. The benefic trine aspect between these two planets has resulted in his many voyages to different places. Besides, the planet Jupiter, the co-lord of the ninth House of voyage, is in trine with the planet Saturn which rules the seventh House of associations. This powerful formation augurs strong international ties and plays the most significant role of drawing the masses like the magnet and invests him with the necessary amount of fillip to rouse his enthusiasm in any sphere of endeavour.

However, Saturn's position in the second House of Leo is detrimental by "Navamsa" which falls in the sign Cancer. In this position Saturn assumes the role of a

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Destroyer, and, as it occupies the eighth House of Leo counting from the seventh House of Capricorn which rules wife, it has naturally deprived him of conjugal happiness early in life. Besides, Saturn is in double square with Neptune and Pluto at birth. This deadly aspect also clearly signifies the early death of his marriage partner and his renunciation of an aristocratic life and entering the political world.

IMPULSIVE AND OVER-OPTIMISTIC

In the course of the first eight months (November 14, 1951 - July 13, 1952) of his sixty-third year the planet Mars was in deadly opposition to Pluto till May 13, 1952 and in square with Venus till June 13, 1952. Besides, Mars is in quincunx with Caput till August 13, 1952. Pluto was in quincunx with Jupiter till July 13, 1952. The Moon is in quincunx with Jupiter till October 13, 1952. And Venus is in quincunx with Neptune from August 14, 1952. Besides, the sub-period (Antardasha) of Mercury in the major period (Mahadasha) of Mars remained till July 6, 1952. Therefore, the triple affliction of Mars with the planets Pluto, Venus and Caput and the double malfeasance of the planet Jupiter with Pluto and the Moon and the detrimental (NEECH) influence of Mercury's sub-period were ominous of indecision and strained relations with the outer world.

Moreover, he has encountered innumerable setbacks in his ministerial undertakings and has become the target of tart criticism and opposition from his colleagues in his day-to-day administration. The dynamic malefic aspects governing the Houses of mental, foreign and occupational pursuits reveal that, in the recent past, especially in regard to the Kashmir issue which has reached a delicate stage unexpectedly, he has been on the horns of a dilemma. Due to the mental "Martian" influence, this powerful leader has naturally succumbed to the evil vibrations of Mars that prevailed on him to misjudge and mismanage the existing state of affairs mainly by his own impulsive and over-optimistic approach to this protracted complex affair.

FAILURE ON KASHMIR FRONT

Besides, the sub-period of Cauda (Ketu) in the major period of Mars rules from July 7, 1952 to December 3, 1952 affecting him in regard to mind, vocation and honour. Therefore, during the latter four months (July 14, 1952 — November 13, 1952) of the year, the planets foretell a gradual sinking of his career by an unexpected turn of events against his wishes in domestic and foreign affairs as clearly indicated by the malefic square aspect between Jupiter and Mars at birth. He will be much perturbed by the attempts of his colleagues to taint his honour. During this period his position will be shaky. The Western nations will disregard his views on vital issues. He is liable to indisposition and Himalayan odds. In such a pass he must refrain from an independent solution to any problem involving personal honour and risk. However, Venus is in benefic trine with Saturn from April 14, 1952 helping to counteract to some extent the malfeasance in respect to domestic and foreign tangles.

During his sixty-fourth year the sub-period of Venus rules in the major period of Mars. Venus is in trine with Saturn till April 13, 1953 and in quincunx with Neptune till August 13, 1953. Jupiter is in sextile with Saturn from April 14, 1953 and in quincunx with Neptune during the whole year. And Pluto is in square with Mercury from July 14, 1953. These mixed planetary aspects reveal a very strenuous year accompanied by unexpected difficulties and confusion pertaining to his ambiguous policies. Despite his straightforward means to solve the Kashmir issue, he is destined to meet with failure in the beginning of the year. Inspite of this the favourable sub-period of Venus assures him of the confidence of his colleagues in the pursuance of his aims.

Introducing Kunwar Kesho in "Hulla Gulla" produced by Rana Brothers.

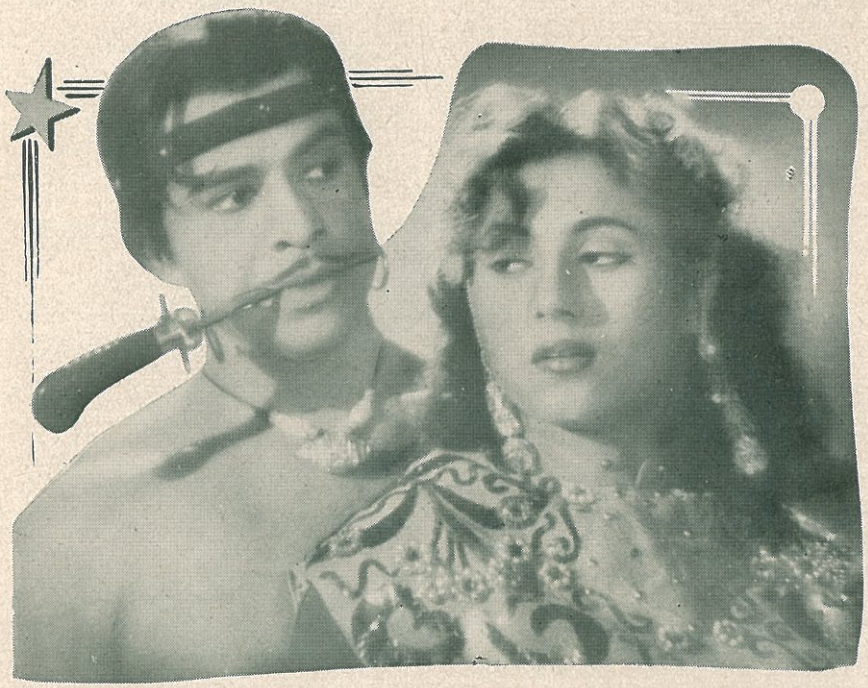
CEASES TO BE PRIME MINISTER

The frail ship of his doubtful destiny is sailing through a saturnine cycle full of malefic aspects ahead. The God of Gloom seems to cast his malignant mantle over him. The general trend of his activities will incline towards unsafe measures. Therefore, these stellar warnings must serve as a polestar to him inasmuch as he holds the destiny of millions in his hands at the present uncertain juncture.

Your humble Stargazer is confident that, despite the dubious state of affairs prevailing under the adverse planetary aspects, the Prime Minister of India will manage to face and tide over the shoals and rocks ahead of him. After a relentless struggle through an unparalleled critical train of events in the administrative sphere, he will doubtless emerge in time to come, as one of the shining leaders of the current era. Certain it is that, by the glint of his prowess, he will bestow on himself fresh laurels of unchallenged leadership towards the close of his sixty-fourth year as the beneficence of the planets Venus and Mars in their heavenly evolutions portend.

I make myself bold to predict that, despite any circumstantial shortcomings during his sixty-fourth year, (before 14th November 1953) this celebrated hero will show his true mettle, by upholding his just cause by taking a bold step against the perverse attitude of Pakistan which so long has been given a long rope before he would lay down the reins of his government in the fullness of his glory. Fama semper vivat.

18—7—'52.



Man has yet to find an instrument to match the sharpness of that look in a woman. Ranjan is too simple a guy to match his wits with the intrigue behind Madhubala's eloquent eyes in "Shahenshah", a love tale produced by G. P. Productions.

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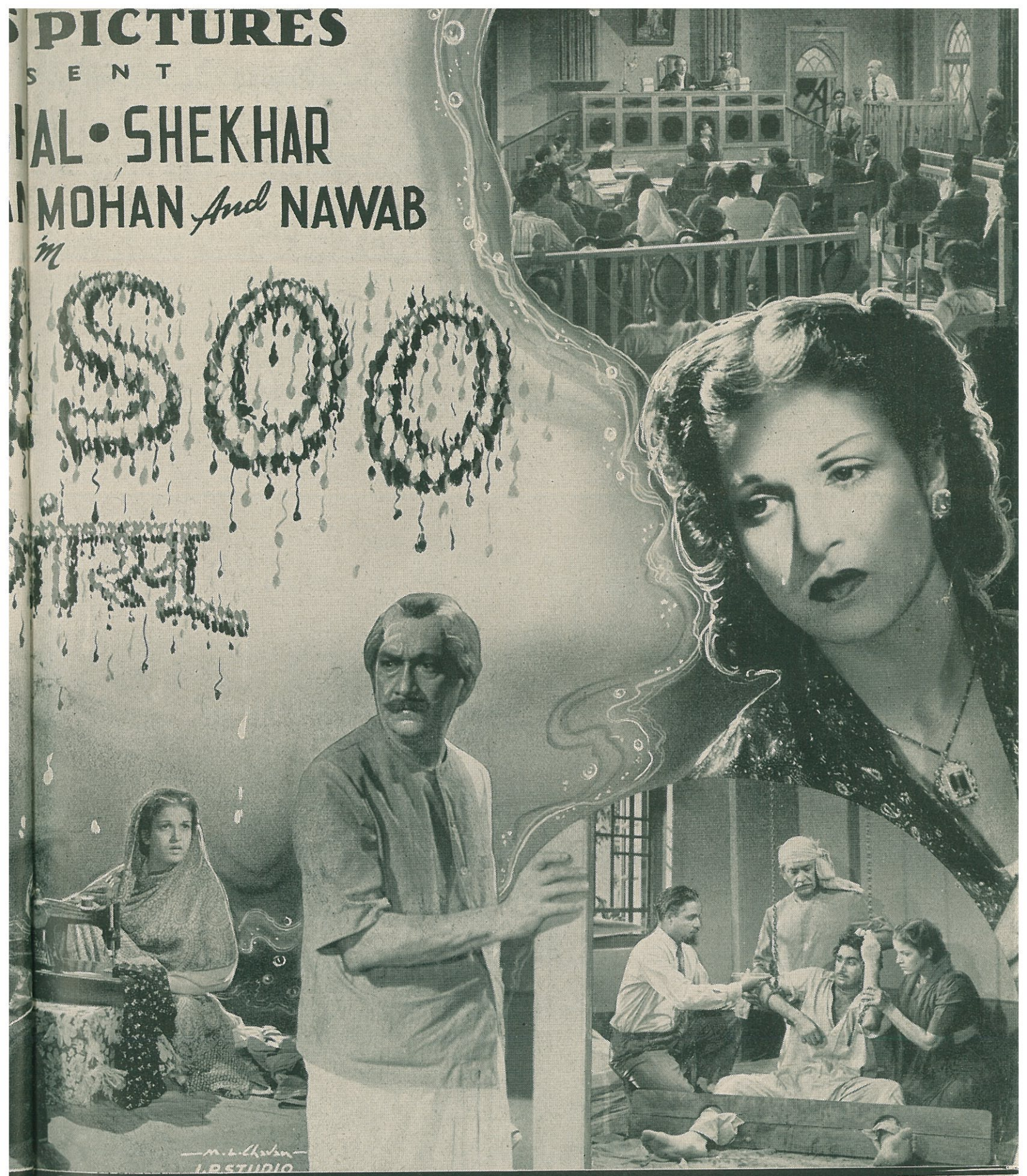

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DEEPAK PICTURES

OUR REVIEW

"Nau Bahar" Good Maiden Show!

Nalini Jaywant Gives Her Best Performance!

★★★

Produced by M. S. Ahluwalia, the tall-talking tall Sikh with infantile enthusiasm and convulsive ambitions to blaze a new trail in motion picture production, "Nau Bahar" is an excellent beginning as a maiden picture for a new production company. But for all his tall talk of the past, the present and the future, one expected Producer Ahluwalia at least to avoid quite a few stupid mistakes in the technical requirements of the picture if not to present us with a revolution in its emotional contents. He could have easily added a 'c' in the director's credit title or taken a competent flute player to play the theme song or rerecorded a few patches of bad recording or even reedited a few feet to prevent the picture frames from jumping at wrong times.

Tall talking puts more responsibility on a tall stature and one expects a man like that to be scrupulously careful in his work. An easier way out of life is through silent work, leaving the world to evaluate it as best as it can. We suggest that Ahluwalia should either produce a better picture next time or talk less. He cannot have it both ways.

As for the story of "Nau Bahar" it is a common prescription with ingredients taken from Ambica Films' "Anokha Pyar" featuring Nalini Jaywant and Filmkar's "Deedar" featuring Ashok Kumar. And because Ashok Kumar and Nalini Jaywant play the principal roles in "Nau Bahar", it is not difficult to imagine the role of a gardener's daughter—played by Nalini in "Anokha Pyar"—being repeated in "Nau Bahar" nor is it beyond the pale of one's imagination for Ashok Kumar to portray the blind lover's role as done by Dilip Kumar in "Deedar".

And because human memory often builds up the future with a recollection of past associations, one must not be surprised if some dialogue and a few situations in "Nau Bahar" remind one of "Deedar" and "Anokha Pyar".

But we shall not accuse the tall producer of "Nau Bahar" of filching ideas from other pictures and embarrass his enterprising career of infantile enthusiasm and convulsive ambitions. We shall let the adage, "Great men think alike" explain this annoying repetition of history even though there was nothing great in both "Deedar" and "Anokha Pyar" whose writers in their turn had relied upon other great men of longer antiquity.

BLIND MAN'S BLIND LOVE

Seth Mohanlal, a rich man with two voices—a thin soprano with a treble range in joy and a doubtful baritone in sorrow, both misleading—has a blind son called Ashok. The lad who is supposed to be in his twenties is actually in his forties and the miraculous part of his existence on earth is that he has eyes that change their colour, with vision or without, like the proverbial chameleon. But we won't quarrel with this technical innovation because plastic eyes, manufactured these days, must get their market even at the sacrifice of a little realism in motion pictures.

Seth Mohanlal, we are told, has led a life of great sacrifice for his only son by not marrying again when his wife died, leaving behind Ashok. As usual, Ashok goes through the full medical mill without any one being able to cure his eyes.

When the story opens he has just returned from another useless attempt at

Only in distress does a woman become a mother. She needs misfortune to wake up her divine qualities of the heart. Here is Nadira nursing Balraj Sahani in "Akash", written and produced by K. A. Abbas for Manmohan Films.

Lovers have burnt a lot of grass with the heat of their emotions and Bina Rai and Rehman are trying their hand in "Gohar", a love story.

Youth is not enough to a woman. She needs ornaments to decorate her maidenhood. Look at this flower of youth, Vyjayantimala in "Anjam", a love tale of Sunrise Pictures.

being cured. A little later, he goes to a garden and hears the song of Jumna, the buxom daughter of an old gardener. The song leads to love and soon one loves the other and vice versa.

Just at this time, Seth Mohanlal, like all rich fathers, can not die unless he sees his son, even though blind, married to some one before his death. The girl named in this instance is Kamla, a rough and ready cat.

Ashok naturally does not like this and he objects to a marriage. In the meanwhile the garden girl has completely enveloped his heart. The usual circumstances separate Ashok and Jumna but this separation leads to a motor accident which brings back Ashok's eyesight. Ashok goes searching for his sweetheart with his eyes open. But having waited in agony for days for Ashok the sweetheart has gone away.

After the usual hide and seek game, the old man takes to a sick bed till Ashok is married to Kamla. Kamla comes like a storm into Ashok's life, raving and ranting. Ashok's heart is however still searching for its twin.

The twin appears suddenly under his roof and the drama reaches its climax in which Kamla tries to poison Jumna and sets fire to the house to destroy her. But instead she herself dies saving Ashok from the anti-bigamy law of the land. It ends well with Ashok getting Jumna and the old man continuing to live without any further threats of dying.

GOOD DIRECTION

A lot of money seems to have been spent on the production seeing the crowded sets. All things, however, lack art and quality. The sets of Shree Sound Studios never looked natural and they don't in this one too. Photography and sound are good in parts and very bad at places.

The music is the best feature of the picture. Though the tunes are old popular numbers, they are thoroughly Indian without a single rhumba note. And that is a blessing. A couple of songs are additionally well sung. The dialogue is excellent even though in sentiment it reminds us of situations in other pictures.

Pandit Anand Kumar's direction is pretty good especially in Nalini Jaywant's emotional sequences which are pretty vigorously directed making Nalini give the best performance of her screen career so far. But the cameraman was never kind to her and she presents to the world a sleepy and flabby face.

Ashok Kumar plays the lead very well and though he does not look the age of the hero he gives a convincing performance.

Kuldip Kaur is in her right element as the cat of the tale. She lives her role as only she can. Jagdish gives a stagy performance. From the rest Badri Prasad is good as the old gardener.

The picture has some emotional value and it might move the gullible. For the intellectuals the stuff is as old as the hills.

NAU BAHAR

Producers:	New Premier Films
Language:	Hindustani
Story:	Akhtar Mirza
Screenplay & Dialogue:	Pandit Shiv Kumar
Lyrics:	Nakshab, Satyendra & Shailendar
Music:	Roshan
Photography:	Kumar Jaywant
Recording:	P. Harikishen
Cast:	Ashok Kumar, Nalini Jaywant, Kuldip Kaur, Jagdish Sethi, Badri Prasad, Randhir etc.
Released at:	Roxy, Bombay.
Date of Release:	23rd May 1952

Directed By:
PT. ANAND KUMAR

People don't like sour things but they laugh at a sour face and Om Prakash, our prize-comedian, knows it. So he carries that face around in "Hamari Duniya" produced by Kishore Sahu and directed by Sushil Sahu.

OUR REVIEW

"Maa", Hundredth Indian Version of "Over The Hill"!

Story Moves Inspite of Poor Direction!

Bombay Talkies' "Maa" is perhaps the hundredth Indian rehash of the famous mother story, "Over the Hill", a Fox picture. For the talented director of "Hamrahi", it is a disgrace to "discover" this story so soon after "Mere Lal", another Indian rehash of this evergreen lachrymose subject. The man who claims the story of "Maa" as his own deserves to be kicked in the pants. This theme has made the world weep for years and Will Carleton, its immoral writer, has an eternal and inviolable copyright even in the tears shed by millions all over the world.

If Swaraj Banerji had shown a little intelligence in changing the characters of this great theme, he could have been patted on the back. But then he repeats the characters so faithfully in his version that one cannot help but remember that immortal classic of the screen, "Over the Hill".

Its story is about a family of five persons rocking in the cradle of poverty. Chanderbabu and his wife are groping in the dusk of life with the former struggling in the service of a Zamindar for a few pieces of silver. He has two sons, Rajen and Bhanu. Rajen the elder brother is a married man and is studying for law. The younger brother Bhanu is a happy-go-lucky youth who is shown suffering from the aftermath of a spell of active patriotism. Bimal Roy takes his own good time to establish that Bhanu is a live-wire in the village, doted upon by his mother, usually admonished by his father, cold-shouldered by his brother, hated by his sister-in-law and loved by Meena, a young girl in the neighbourhood. The proverbial bad boy!

Now comes the key event. Rajen asks his father for Rs. 300|- as the fees for his law examination. The father strives hard to obtain the necessary amount but does not succeed. He goes to the Zamindar for whom he worked but the Zamindar is busy discussing the plans for his pleasure night and drives out the old man with abuses. Tense with anxiety the old man tries to commit theft in the Zamindar's house. But he does not succeed and the Zamindar's servants chase him. Meanwhile Bhanu, returning from a fair, hears the cries of the pursuers and standing in the way of the fleeing thief he discovers him to be his own father. Bhanu quickly diverts the pursuers to his own trail and gets apprehended thus saving his father from disgrace. In "Over the Hill" this incident is over bootlegging.

Bhanu gets locked up for a year and the father goes home to nurse his conscience in a sick bed. After the evil is done Rajan's wife Padma brings out Rs. 300|- from her trunk and gives the money to Rajen making a lot of noise over the failure of her father-in-law to find the amount.

A year rolls by. Rajen becomes a practising lawyer. Padma the dominating housewife and the aged parents await the release of Bhanu in failing health. But when Bhanu returns to the village after his release from jail, Rajen sends him

back from the doorstep saying that nobody wished to see the face of a disgraced criminal. When the father hears of this he breathes his last but not till he reveals to his wife the shameful secret weighing heavily on his conscience. Meena, the girl who was to be married to Bhanu before he was branded as a criminal, also hears this and manages to escape her marriage to another person at the last moment and is sent away to one of her relations. Coincidence brings Bhanu also to this place where he gets a good job in some sort of a firm.

In the village, soon after the death of Chanderbabu, Rajen and Padma shift to another house near the court leaving the old mother to the uncertain mercy of nature and neighbours. The mother in the good old tradition of noble suffering accepts everything without a complaint and soon gets a chance to be happy when a money order of Rs. 100|- from Bhanu reaches her. This news travels to Rajen and Padma and concluding that Bhanu must be doing well and would be sending more remittances, they get the mother to stay with them in their new house. However, the moment they lay their hands on the first wad of notes they make a determined attempt to make the old woman's life miserable and after some time they succeed in turning her out of their house. She returns to the old house to darn and grind and to beg and starve while Rajen and Padma continue to misappropriate the various remittances regularly sent by Bhanu.

LOUD DRAMATIZATION

Having established the tearful misery of the mother and the callous villainy of Rajen and Padma the writer brings Bhanu and Meena together and Bhanu learns from her the heart-rending account of his mother's plight. Shocked, he rushes to the village and sees everything for himself. Blinded with rage he goes to Rajen and starts thrashing him to his heart's content and catching him by the collar he drags him to the old house punctuating the journey with slaps and fists which he showers on the elder brother. As they reach the old house the ideal mother establishes peace and the divine principle of forgive and forget is evoked. The mother suggests a marriage between Bhanu and Meena and concludes the whole tragic chapter.

This picture has the pathos of the old story. It reaches the usual lachrymal pitches, though clumsily. But barring the role of Leela Chitnis, Bimal Roy does not employ subtlety at all. His method of presentation suggests a man who goes to a tailor and sees to it that he stitches a clumsy garment and then proceeds to take delight in punishing the tailor. Bimal Roy first turns Rajen and Padma into as black creatures as is possible and then makes Bhanu manhandle his elder brother in a manner as no educated younger brother in this country would do. Will Carleton's characters come from a much lower strata of society. It is a surprise to find Bimal Roy, a Bengali, so obvious. To emphasize the mother's misery he first makes Padma say a cruel sentence about her and then cuts to the close-up of the rotten rice and salt which the mother eats. He shows Rajen bringing new saris for Padma and cuts to a close-up of the mother stitching a rag with straining eyes. This is an ordinary crude device and one expects something better from the director of "Hamrahi". Apart from all this it is highly inconceivable that a practising lawyer who is known to charge high fees for his cases would set about designing to swindle his mother for a sum of hundred rupees and do a big act for it.

A costume changes a woman for good or for bad and it seems to have made the usually frail Vanmala a sturdy mountain maid. But then "Angaray" produced and directed by K. B. Lall is a story of strong passions and the artists need protection.

Love is a frightening burden on the heart and it bends the most stout-hearted. Bina Rai nurses that anxious look in "Shole", a romantic tale directed by B. R. Chopra for Hira Films.

Technically, the sets are good and so is the photography. Wirsching has done his best to mix the backdrops of the studio in his indoor scenes. Recording, however, omits much. Dialogue serves the purpose well but the lyrics are common stuff. Music is useless.

Leela Chitnis as the mother gives a good performance though towards the end her appearance convinces more than her acting. Bharat Bhushan as Bhanu does well in a sympathetic role. Shyama looks and acts pretty well. Paul Mahindra is a wrong choice for his role and bores. Whenever he looks at his father his dull eyes seem to disbelieve that the old man can be his father. The girl who plays Padma is not bad inspite of her overtones.

In short, "Maa" is a good Indian made tear-gas bomb and can be safely risked by poor and quarrelling families.

"M A A"

Producers:	**The Bombay Talkies Ltd.**
Language:	**Hindustani**
Story:	**Swaraj Banerji**
Scenario:	**Bimal Roy**
Dialogue:	**Navendu Ghosh**
Lyrics:	**Bharat Vyas**
Music:	**S. K. Pal**
Photography:	**Joseph Wirsching**
Sound:	**J. M. Barot**
Cast:	**Leela Chitnis, Bharat Bhushan, Shyama and Paul Mahindra etc.**
Released at:	**Imperial, Bombay**
Date of Release:	**6th June 1952**

Directed By:
BIMAL ROY

Dialogue : **TEJNATH ZAR.**

Distributors :

Bengal : **BOMBAY PICTURES CORP., CALCUTTA.**
C.P.C.I.: **NAGIN PICTURES, BHUSAWAL.**
South : **SRI SIVA KUMAR PICTURES, MADRAS, 17.**
Overseas : **INTERNATIONAL FILM DISTRIBUTORS, BOMBAY, 2.**
Sind & Baluchistan : **FILM EXCHANGE, KARACHI.**
World Rights : **SAROJ PICTURES LTD., 360, V. P. ROAD, BOMBAY, 4.**

★ ★ ★

OUR REVIEW

"Yatrik", Travel Film With Philosophic Smell!

A Daring Experiment In Motion Pictures!

When wares are exposed, beauty becomes defiant and the heart stops dead as if in a traffic jam. Why is Madhubala on the war path in "Shahenshah", a costume tale produced by G. P. Productions?

New Theatres' latest venture "Yatrik" is a milestone in the history of Indian films and will be long remembered for its producers' courage to present a story that is unrivalled as far as screen stories go. To dramatize a sceptic's journey to the almost inaccessible shrines hidden in the snowy hearts of Badrinath and Kedarnath, their spiritual impact on his sceptical soul and his final surrender before the transcendent glory of the Unknown defied the daring of a film producer, and more, called for intelligence. "Yatrik" proves that New Theatres has both.

However, if we had not known Kartic Chatterji as the man who gave us "Chhota Bhai", "Yatrik" could have got almost unqualified praise. But with the previous picture in mind one feels that the director could have done a better job than what we find in "Yatrik".

The picture remains a travel tale of a religious pilgrim punctuated by talking scenes, natural to any pilgrimage, which gives us a closer and nearer view of one such caravan of pilgrims, but unfortunately, to no sharply delineated end. Why did the director record all the sundry talk of the pilgrims which though interesting at places, does not contribute to the theme and is purposeless? In a motion picture each word, each gesture or action must push the story to its ultimate thematic climax. With loose talk one can never build a well-knit story. And all this purposeless talk makes the final spiritual transformation of the principal character look stagy, immature and inconsequential.

The picture has thus become very weak emotionally but in India the simple religious minded millions don't need a film director for that and supply all the emotionalism that is lacking in a picture from their own ever-sensitive lachrymal glands and as they come out of the theatre after seeing "Yatrik", they are quite thrilled at the thought of a pilgrimage to the holy shrines in the remote Himalayas.

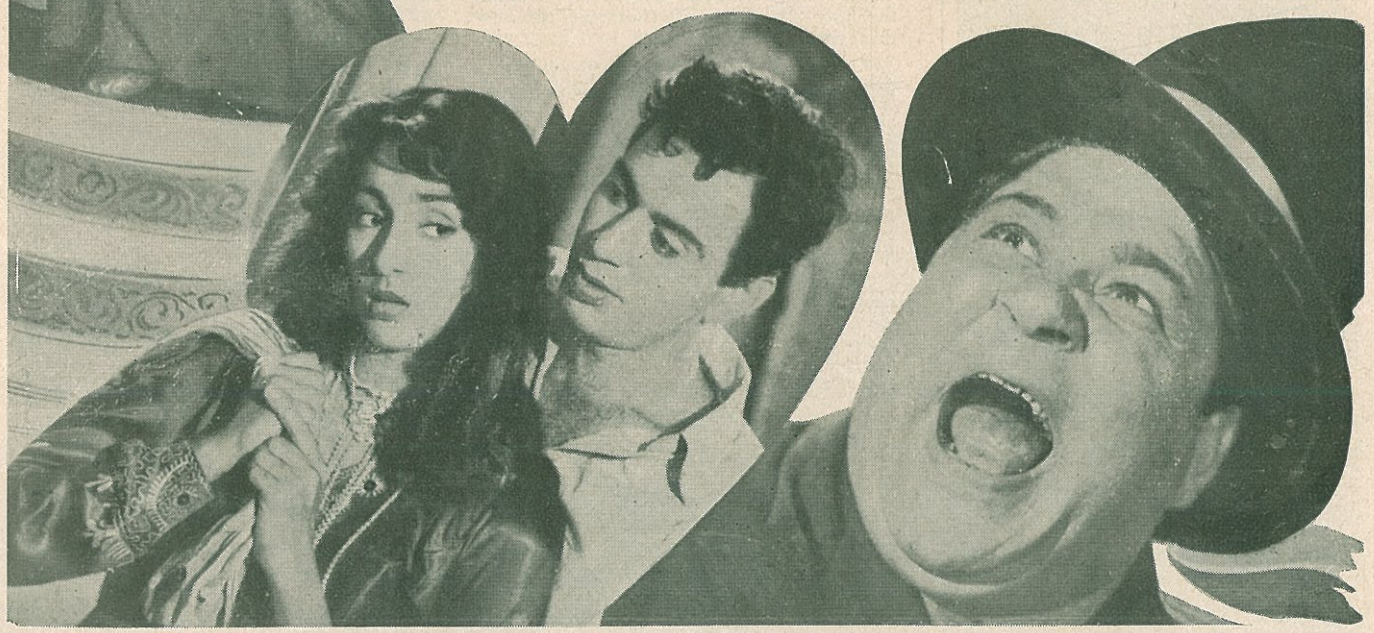
INDIAN PAUL BRUNTON

The story is about a man who seems to be a believer all right but with usual misgivings. This man decides to go on a pilgrimage to the high and holy spots of North India not so much goaded by a spiritual urge as to satisfy the finer curiosities of a mystically inclined mind.

So from Hardwar he goes to Rishikesh and joins other pilgrims on a trek which is at once arduous, picturesque and adventurous. On the way he meets many more pilgrims and slowly gets to know them better. He finds them common people with petty natures except for a downright earnestness about the pilgrimage which permeates practically each and every pilgrim's heart. He meets one Brahmachari who looks like an ex-convict and who like many a politician believes in

You can never be sure of young girls. They are always ready to pack their baggage and Nasir Khan wonders what could have upset Nutan in "Shisham", a social romance of Aneel Pictures.

That is not a hole on a golf links nor is the nose a tee to place the ball. That is Gope airing his dry tonsils in "Farmaish", a social theme produced by J. Om Prakash.



collecting funds by pleading if possible and by pilfering if necessary. He also meets a trio of Aghor Babu, Radharani and her mother. After some acquaintance he discovers that Radharani is a prostitute and he is shocked. These are left behind as are many others due to one reason or the other. This mystical sceptic goes on and on ascending the endless and exacting treks engraved on the stony bosom of the Himalayas by modern engineers and passing through Dev Prayag, Chandrapuri, Hanuman Patti and scores of other tiny village-halts he ultimately reaches Badrinath. He enters the majestic temple of Badrinath and gazes reverently at the milk-washed idol in the temple. He then meets another Sadhu who finally allays his doubts by summarizing the meaning of life in just two phrases, 'Love' and 'Know Thyself'.

Here in a shop he runs into a widowed girl Rani and these two form a friendship which provokes other pilgrims to talk. These two journey back together sharing their happy as well as sad moments and finally they reacha point where they have to part and bring the pilgrimage to an end.

When a woman exposes her face it is good for a man to hide his, for the face is the mirror of human shame. Mukesh illustrates this principle when he meets Suraiya in "Mashuqa", a passionate love tale produced by Chitrakar Ltd.

The Western influence is fast blowing up India's cultural life. Men are becoming gigolos and the latest recruit seems to be Gope, our popular comedian. Look at this fat guy, looking funny every inch in that funny dress, in "Farmaish", a social story directed by B. K. Sagar and produced by J. Om Prakash for Majestic Films.

Here perhaps the author wanted to give us a symbolism suggesting a comparison between this pilgrimage and life itself. But the director ought to have portrayed his characters and incidents with more skill and purpose to emphasize this symbolism more clearly. As it is, the picture presents something different if not actually conflicting from what Probodh Sanyal, the author, says in that awfully got-up booklet. For instance, Sanyal says that he was 'driven by a call unto humanity from the heavenly spheres above', when he undertook this journey. Now in the picture we never get this idea. In fact the way the principal character talks to that Swamiji at Hardwar and later the way he is often referred to by other pilgrims as an 'Adharmi' we feel that he is just another heretical tourist. At another place in the booklet Sanyal describes the widowed girl Rani as 'an ascetic converted to the faith of 'mantras', one with an abundance of kindly and religious feeling'. This girl as presented on the screen also looks like a tourist who goes to Badrinath accompanied by her mother and aunt as one would go to Mussoorie or Simla during summer. Though she is shown once in the Badrinath temple and another time counting beads, somehow one is not convinced of her "abundance of kindly and religious feeling" and one feels that something more should have been done to drive away that 'modern girl' look and behaviour of hers.

The most vulnerable character in the picture is the hero. We do not know who he is and what he wants. He defies analysis. And if we call him a mystic it is only our guess. Now he may have been a mystic but was it very necessary to present him on the screen also in a mystical fashion?

The real strength of the picture, apart from its theme, lies in the technical skill apparent throughout. Photography is the best part of it. It creates a mood and atmosphere that are so essential to keep such a picture from getting opiate. The sound track is also intelligently used. The sets are realistic. Pankaj Mullick's music is inspiring, more so his aggressive crescendo. Lyrics are philosophical and Sanskritized. Dialogue is good though sometimes out of tune with the theme.

Abhi Bhattacharya as Brahmachari gives a sparkling and the only interesting performance in the picture. Vasant Choudhary has a pair of blank eyes fixed on a dull and inflexible face. They seem to see or search nothing, neither truth nor temple. A useless actor !

Arundhati Mukherjee is good when she is not self conscious. The rest are just grist to the director's mill.

In short, New Theatres' "Yatrik" is an unusual picture with good pictorial value and a mild smell of philosophy.

YATRIK

Producers:	**New Theatres Ltd.**
Language:	**Hindustani**
Story & Dialogue:	**Probodh Kumar Sanyal**
Translation:	**Mohan Lal Bajpai**
Lyrics:	**Bhushan & Sharma**
Music:	**Pankaj Mullick**
Photography:	**Amullya Mukherjee**
Sound:	**Shyam Sunder Ghosh**
Cast:	**Vasant Choudhary, Tulsi Chakravarty, Abhi Bhattacharya, Arundhati Mukherjee, Maya Mukherjee & Molina Debi**
Released at:	**Central, Bombay.**
Date of Release:	**23rd May 1952.**

Directed by:
KARTIC CHATTERJEE

OUR REVIEW

"Anjam" Another Dave-Vyas Stupidity!

Risky Picture For Masses & Exhibitors!

Women take poses to kill to lend art to their man-murder. Here is a killer, Rehana, in "Shin Shinaki Boobla Boo" saying "boo" to all comers.

When a producer wants to proclaim his rank stupidity to the world he produces a picture like "Anjam". It seems Producer V. M. Vyas is convinced that making good pictures is a crime in this country. What he should know, however, is that though making a decent picture is no crime, making a trash like "Anjam" is going to be one day. If people like Producer Vyas and story-writer Dave keep on at their old game of giving filthy pictures which lower the aesthetic standards of the people and generally retard their cultural progress, people will soon start an agitation and pinch the bottoms of their snoring legislators in the Parliament and insist on some legislation regulating the quality of motion pictures. Then people like Dave and Vyas will either have to be 'State guests' or change their vocations. It will be therefore better if they give up their mulish obduracy and take a cue from timely criticism.

Mohanlal Dave has written a story in "Anjam" which even an intelligent dog would be ashamed to own leave alone a human being. Ashok is a young man who seems to have so much wealth that even the Nizam would have rushed to shake hands with him. This fellow believes in eating, drinking and womanizing. He is the representative of the modern, so-called educated, decadent youth. After having destroyed the chastity of quite a few girls, one day he gets into the first class coupe of a train in order to reach his estate. A little before the departure of the train a beautiful young girl walks into the coupe and the train starts. And now we get the Dave-Vyas brand of humour when Ashok makes passes at the lone girl Shobha, talks about her rare beauty and makes other indecent gestures. The girl, who is supposed to be a medical student, keeps quiet and tolerating all this while the audience keeps laughing at the discomfiture of the girl. This is what Dave and Vyas want to teach our masses. Had they imagined their own sisters or wives in the place of Shobha, we think they might have given a different treatment to the scene and Shobha would have imprinted her five fingers on Ashok's cheek at the beginning of the journey rather than at the end of it.

Now Shobha and Ashok get down at the same station and proceed to their homes. It turns out that Shobha is the daughter of a man who is a 'Munim' in Ashok's jagir. Ashok infuriated at not being able to ravish this girl dazzles the eyes of Shobha's father with his gold and persuades him to marry Shobha to him. Shobha tries to escape from this marriage but stops when some girls come pleading that she should marry Ashok in order to cure him of his vicious habits. Shobha heeds the advice and agrees to the marriage. Some logic! Dave perhaps does not know that the most effective remedy for a bad character is a six months' imprisonment with hard labour. And this applies to all, Jagirdar or no Jagirdar!

After marriage Shobha tries to improve Ashok according to some odd philosophy of Dave and Vyas. Ashok calls his girl friends to his place, so Shobha also calls her girl-friends dressed as boys. Ashok objects to this and calls the police, who agree to arrest Shobha's friends only because Ashok does not want them there. But later when the police discover that her friends are girls they quietly go away. And our Censors pass this mockery of our police with ease.

In another sequence Ashok goes to a prostitute with his friends but Shobha reaches there before him and changes places with the dancer in order to shame Ashok. One after another such stupid scenes follow till ultimately Ashok reforms.

Love making is an ancient game of pushing and pulling and Kuldip Kaur knows a few tantalizing tricks the way Yakub has to beseech in "Anjam", a Sunrise Production.

Little ones are competing with the big ones these days. Here are two in a quarrel in "Poonam", a love story of Kayarts.

ABUSE OF VAIJAYANTHIMALA

In the parallel plot Yakub and Kuldip Kaur are teamed together as the sober husband and the wicked, spendthrift wife. They also go through a number of sequences soaked with utter idiocy and naked nonsense. Their end comes when Kuldip shoots down Yakub and is in turn shot down by her father.

To compare the stupidity of this picture with anything seen on the screen ever before, one will only have to rake the old muck of the Dave-Vyas team.

Production values are mediocre. Sets are good here and there. Though recording is faulty, photography is not altogether hopeless. Direction, dialogue and lyrics are as stupid as the story and screenplay. Music is hybrid and very poor.

From the actors Prem Nath, who plays Ashok, needs some serious advice. He seems to have some grotesque conception of natural acting. Natural acting can not be equated with nonchalance. If all the artistes in a bid to act naturally start speaking their dialogue as disinterestedly as they do within the four walls of their homes all the charm from our films would vanish. In a picture an actor has to 'act' naturally by supplying art and finesse to his impersonation, usually found lacking in the drab intercourse of daily life.

Vaijayanthimala is the only interest-sustaining item in the picture. If she can save her natural talents from being abused by Indian producers she has a promising future. Yakub and Kuldip Kaur in their stereotyped roles don't interest at all. The rest are all stupid.

In fine, "Anjam" is just damn nonsense with Vaijayanthimala thrown in as a bait. It is harmful for the masses and positively risky for the exhibitors.

ANJAM

Producers:	**Sunrise Pictures**
Language:	**Hindustani**
Story:	**Mohanlal Dave**
Screenplay:	**V. M. Vyas**
Dialogue:	**Qabil Amritsari**
Songs:	**Qamar Jalalabadi**
Music:	**Madan Mohan**
Photography:	**A. G. Dhanik**
Sound:	**T. Chandrashekhar**
Cast:	**Vaijayanthimala, Prem Nath, Kuldip Kaur, Yakub etc.**
Released at:	**Royal Opera House, Bombay.**
Date of Release:	**13th June 1952.**

Directed By:
SHANTI KUMAR

OUR REVIEW

"Kafila" Becomes Uninteresting!

Old Story With Old Artistes!

Munshi Productions' "Kafila" is the usual illogical and incredible Indian screen story which tells nothing in 15,000 feet.

Mahendra and Pratap, two brothers, live in a town. They are the directors of a bank. Mahendra, the elder brother, is the Managing Director and is a god-fearing man while the younger brother Pratap is a wily person.

Mahendra usually leaves all the work of the bank in the hands of Pratap who fabricates accounts and succeeds in misappropriating large sums from the bank. The story of the mismanagement of the bank soon comes to the notice of other directors who put the entire blame on Mahendra.

To escape from embarrassment Mahendra leaves the town in a rickety old car, pushes it down an abyss and manages to give to the world a story of his suicide. He then proceeds to shave off his goatee, gives himself another name, Shekhar, and assumes a different personality.

The affairs of the bank remain unsettled and soon it closes down. With the bank closed and all the suspicion placed at the door of the 'dead' Mahendra, Pratap goes back to Rupnagar to take over the rulership of that small village-estate.

The news of the bank's collapse reaches Master Ramnath at the very moment when he is negotiating for his elder daughter's marriage. He loses his twenty thousand rupees in the bank crash and along with it loses a potential son-in-law who is not available for marriage without six thousand rupees cash as dowry. Ramnath finds it difficult to stay in town and he also leaves for his village home in Rupnagar accompanied by his wife, son and two daughters, Roopa and Sheela. On the way they stay in an inn for the night and come across Shekhar. Shekhar loses no time in introducing himself to Roopa who promises to be interesting as well as encouraging.

Soon they all reach Rupnagar and participate in the celebrations for Pratap as the new ruler. Shekhar also joins in the gaiety shielding himself from his brother's eyes.

Shekhar now begins to pay more attention to Roopa than he ever did to the bank and gets the usual dividend in the form of her love. One day Roopa's parents ask Shekhar to marry their daughter Roopa. But while not refusing he does not consent also, as he first wants to see the bank functioning again. By some strange calculation he expects Pratap to deposit all the amount required for restarting the bank. And he does not want to marry Roopa before the bank has started again and he has revealed himself to the world.

Roopa's parents find the attitude of Shekhar intriguing and straightaway go to Pratap to offer him Roopa in marriage. But Pratap has his own ideas about marriage. He considers kidnapping to be a more convenient institution than marriage. So he tells Roopa's parents to wait for his answer and in the meantime sends two harlot-friends of his as princesses to approve of Roopa as a bride. These harlot-princesses persuade Roopa's parents to send their daughter with them so that they can teach her a few accomplishments necessary for a ruler's wife. At the last moment however Shekhar turns up and upsets the whole scheme.

Pratap gets infuriated at this and surreptitiously decamps with Roopa's younger sister Sheela and arranges a mock marriage with her. After finding this job he comes back to kidnap Roopa.

Nasir Khan and Madhubala seem to have become Egyptologists in their treasure hunt in "Khazana", an adventure yarn produced by Bakshi Jung Bahadur and directed by M. Sadiq.

A blouse and trousers make an odd combination but then we have to see the goods inside them. And the goods look good and fresh with Kamal at sweet seventeen sprinkling sex-appeal over "Shisham", a love tale produced by Ram Idnani for Aneel Pictures.

At Ramnath's house everybody suspects Shekhar to be Sheela's kidnapper. But before Pratap can succeed in tripping Roopa into his snare, Sheela returns home with one of the harlots and armed with the whole truth about Pratap's wickedness.

In the final scene Shekhar obstructs Roopa's kidnapping and in the process reveals his real identity to his brother. As Pratap's accomplice prepares to shoot Shekhar, all the villagers come rushing there and rescue the hero and punish the villain.

This unimaginative tale has been told on the screen very amateurishly. And whatever little interest the picture offered was killed by a rotten photography. The photography has added years to the already ageing stars thus unceremoniously robbing them of their left-over glamour along with the interest of the picture. Recording is not too bad.

Music though familiar is catchy in a couple of songs. Lyrics are poor. Dialogue is not bad. Direction is uninspiring.

Ashok Kumar and Nalini Jaywant do their familiar romantic stuff without thrilling anyone. Motilal plays the villain and does it well. It is always good to see this veteran on the screen, even with a wig. Polished in his action and superb in his diction, the old boy can still teach a lot of acting to the popular colts of the day.

From the rest Sunalini Devi and Nazir Hussain, as the parents, do pretty well.

Ranjan's regular publicity among the star list, even though he makes a negligible appearance in a dance sequence, is not correct business ethics on the part of the producers.

In short, "Kafila" is 15,000 feet of uninteresting stuff and it is a pity that these new producers could not make a better job of it.

KAFILA

Producers:	**Munshi Productions**
Language:	**Hindustani**
Story:	**Navendu Ghosh**
Screenplay:	**Arvind Sen**
Dialogue:	**Brajendra Gaur**
Lyrics:	**Pradeep, Brajendra Gaur etc.**
Music:	**Husan Lal Bhagatram etc.**
Photography:	**Chandu**
Sound:	**G. K. Mehta**
Cast:	**Ashok Kumar, Nalini Jaywant, Motilal, Sunalini Devi etc.**
Released At:	**Lamington, Bombay**
Date of Release:	**20th June '52**

Directed By:
ARVIND SEN

OUR REVIEW

"Insan", Sethi-Molah Pride Buffoonery!

An Idiotic And Clownish Motion Picture!

New Social Theatres' "Insan" shows what happens when an astrologer turns a producer and screen writer. Jai Gopal Mohla caught the infection of production while studying the horoscopes of film people and ended by becoming a man with astrology as his pastime and "monstrology" as his filmic achievement. On seeing his "Insan" it appears that the planet which governs intelligence and commonsense is not very favourably placed in his own horoscope.

"Insan" purports to be a heroic tale giving a glimpse of medieval times. But the glimpse it affords us leaves us with an impression that Rajasthan was a big asylum of mad clowns. And a picture which conveys this impression does no justice to history. "Insan" may not be about the medieval times but this motion picture certainly appears to be a relic of the middle ages.

It tells us about one Rana Bikram Singh who was a brave and virtuous Jagirdar in Singhgarh. This Rajput carried his virtuousness a bit too far and earned the displeasure of the Dewan of that state who instigated the Ruler against Bikram and got him duly externed from Singhgarh.

Bikram, then, accompanied by his wife migrated to Rajgarh which was ruled by Balram, a sworn enemy of the ruler of Singhgarh. Balram and his Dewan Bhanamal tried to use Bikram for bringing about the defeat of the Singhgarh ruler. Bikram refused to turn a traitor to his state and stuck to his decision inspite of rich temptations and physical torture. Tired at his obstinacy Bhanamal put him in jail for an indefinite period.

Bikram's wife Uma left alone in this world of Rajputs stumbled into a temple where a "Pujari" gave her shelter to bring forth the child she was carrying.

A smug smile suggests that desire has had its edge made a little blunt for a while. Can that explain Asha Mathur's mood in "Hamari Duniya", a social theme produced by Kishore Sahu and directed by Sushil Sahu?

After helping the entry of a new soul in this world she herself staged an exit from it. The young son, Umesh, was left in the care of the Pujari.

Bikram on the other hand haunted by his wife's memory escaped from jail wearing a modern prisoner's outfit and not being able to find his wife anywhere became a Robin Hood in sheer desperation and vowed to wreak vengeance on Balram.

Under the fatherly care of the Pujari, Umesh emerged into a brave youth and conveniently fell in love with Balram's daughter, Rajkumari. Dewan Bhanamal, not liking this romance between Rajkumari and Umesh particularly, craftily promised Umesh Rajkumari's hand in marriage if he arrested Bikram—known as Sangram in Rajgarh. Umesh accepted the challenge and set out to arrest Sangram all by himself.

In the meantime Sangram entered the palace in order to fulfil his vow about Balram but instead confronted Rajkumari who pleaded with Sangram to get himself arrested by Umesh as that alone could save her life which was devoted to love.

Sangram felt pity on her and placed himself in the hands of Umesh who brought Sangram to court and asked for his reward. Now Balram knew nothing about the deal between Umesh and Bhanamal and was actually marrying off his daughter to someone else when Umesh arrived. Balram became infuriated at Umesh's suggestion and ordered his arrest but Sangram immediately interfered with the help of his armed supporters and declaring his real identity brought every thing to a happy end.

INCREDIBLY STUPID DIRECTION

This cock-and-bull yarn with its historical complexion needed at least authenticity in costumes, sets, make-up and other things to be acceptable, if not convincing. But these things are totally lacking in this picture. Had the artistes moved about without any costumes at all they would have looked much better than they do in those costumes. The sets look so ugly and cheap that their price could be guessed in annas. And the general tone of the make-up is just a big screaming joke.

Photography is disgracefully poor. Even the blind singer K. C. Dey would have done a better job of it. The recording seems to have been done by a man who hasn't a very gifted pair of ears.

The dialogue of the picture reminds one of the Arya Samaj debates in old days. It is stupid and bombastic. There is nothing uncommon about the lyrics and the music made the audience wish that it would be the swan song of the composer.

Jagdish Sethi's direction is incredibly stupid and one is inclined to doubt if he did his job with any sincerity at all. Sethi is a good artiste with sufficient experience and there is no reason why he could not foresee the idiotic mess he was making of the picture. His direction shows utter lack of interest.

The less said about the performances in this picture the better. All the artistes look and act like so many characters from a cartoonist's strip.

Prithviraj, with his sheer enthusiasm, has given touches of realism to the picture at places but otherwise between Mohla and Sethi, he has been reduced to just a big-sized clown. Ragini looks like an opium-eater. A floating timber has more life in it than is shown by Kamal Kapoor. K. N. Singh moved about in a funny make-up and all the time his mind seemed to be adding up the money producers owed him. And the total seemed to stagger him throughout the picture. Kanhaiyalal was completely eaten up by his moustaches to have done anything.

To condense the whole damn thing, "Insan" is a pride presentation of crude and clumsy buffoonery and is not worth half a visit. And it is a picture that ought to shake Producer Molah's faith in astrology.

Nasir Khan has shot the question but Suraiya has to weigh the consequences in "Lal Kunwar" a love tale directed by Ravindra for N. V. M. Productions.

Flowers, innocent abettors of a woman's fatal charms, have also contributed to man's story of misfortune. They set off Shyama's natural charm and set fire to a million hearts in "Aasman", a love theme produced by Dalsukh Pancholi.

INSAN

Producers:	**New Social Theatres**
Language:	**Hindustani**
Story:	**J. G. Mohla**
Screenplay:	**Kedar Kapoor**
Songs:	**Madhok, Sehrai etc.**
Music:	**B. N. Bali**
Photography:	**Ranjodh Thakar**
Sound:	**T. K. Dave**
Cast:	**Prithviraj, Ragini, Kamal Kapoor, Kanhaiyalal, K. N. Singh etc.**
Released at:	**Novelty, Bombay**
Date of Release:	**13th June 1952**

Directed By:
JAGDISH SETHI

OUR REVIEW

★ ★ ★

Rani Missing From "Rani Bhabani!"

Poor Story & Direction Ruin Good Subject!

Strength has made man arrogant in conquest. Look at Ullhas, strong and brutal, adding arrogance to "Aurat" directed by Bhagwandas Varma.

In their frantic search for subjects, entertaining and yet purposeful, the Bengali producers have been recently delving into history and legend. "Rani Bhabani" is one such subject produced by Parijat Theatres in which fact and fiction are woven into a legendary canvas of the 18th century. It is a biographical story of Rani Bhabani, a figure from Bengal's turbulent history, a woman who provides a shining example of selfless service, religious devotion and courageous patriotism. Because of the ever-green love in the minds of the people for this unforgettable heroine of history, a lot was expected from Parijat Theatres' "Rani Bhabani" but inspite of the best of intentions the picture has proved a great disappointment.

The story has been written by a panel of several well-known writers led by Ratan Chatterjee. Chatterjee has also written the script and directed the picture. And as is expected with too many cooks, "Rani Bhabani" has become a soup unpleasant in taste and unsightly in appearance, even though the life story of Rani Bhabani contains many eventful episodes which can provide enough dramatic material for a series of pictures on the life of this illustrious woman. To crowd all these incidents within the limited scope of a single feature film can only be attributed to an utter lack of imagination.

With too much to tell in too short a time, "Rani Bhabani" presents a sketchy characterization of the heroine with the result that the story lacks theme and dramatization. The poor scenario kills not only the Rani but also the woman in this great heroine of Bengal's history. And with undue emphasis placed on the villainous character of the Dewan, the biographical complexion of the story also suffers terribly.

It is a tragedy which a little commonsense and imagination could have prevented but then that is the main misfortune of our film industry—lack of commonsense and imagination.

A biographical film requires dramatization and emphatic characterizations to become a successful motion picture. Ratan Chatterjee escapes this dramatic necessity by indulging in a weak narration and "Rani Bhabani" fails to inspire the people. After seeing the picture some even doubt whether all the legends and fireside stories, which had so far fired the imagination of the people of Bengal, could at all have been true. Parijat Theatres have thus shaken the legendary reputation of a very popular heroine in Bengal's history.

HISTORY AND INTRIGUE

On the death of Raja Ramjiban, the Maharaja of Natore, Ramkanta his adopted son succeeds to the throne but being inexperienced he is not able to manage the affairs of the Raj which covered nearly half of Bengal. Kumar Debiprasad, Ramjiban's nephew, was a man of wine and women and had little time for the state. The entire responsibility,

When wits fail, women seek shelter and what can be a better place than the shoulder of a man? Nasir Khan wonders what Nargis wants in "Angaray" a love tale produced and directed by K. B. Lall.

The law isn't as handsome as this lawyer. An ass, the law has more kick in it than kiss. But Bharat Bhushan makes the law romantic in "Hamari Duniya" produced by Kishore Sahu.

therefore, falls upon Dewan Dayaram Rai, a true and trusted friend of the late Maharaja. Dayaram was a good administrator and people were happy under him. Raja Ramkanta's wife, Rani Bhabani, a kind and religious woman, maintained peace and harmony in the family with the help of Sati, the wife of Debiprasad.

In Beni Bhusan Sharma, the crafty uncle of Debiprasad, the villain arrives on the scene. He starts trouble and spreads discontent in the state.

During the absence of Dewan Dayaram on state business, Beni Bhusan succeeds in cleverly dislodging Dayaram from the Dewanship and usurps the post for himself. He also creates a misunderstanding between Ramkanta and Debiprasad. He keeps Debiprasad busy with wine and women and virtually rules the state himself. Due to his atrocities the people become perturbed. Even the revenues suffer. He robs twelve lakhs of rupees and succeeds in dethroning Ramkanta and forces him to leave the Natore Raj with Rani Bhabani and live in dire distress. Dayaram being unable to bear any more of this oppressive rule approaches Nawab Ali Bardi Khan and acquaints him with the real facts and manages to win back the charter of Raj estate and install Raja Ramkanta once again on the throne and himself becomes the Dewan. When Beni Bhusan was about to be arrested he takes poison and commits suicide.

After ten years Raja Ramkanta dies leaving his widow in charge of the state. At this time the Britishers of the East India Company were busy in annexing Bengal by treachery and conspiracy against Shirajudoulla, the young Nawab of Bengal. Rani Bhabani launches a spirited protest against the heinous ring of the conspirators and offers all help to Shirajudoulla to prevent him from bartering away the national freedom to the aliens. But her single handed fight fails and at the Battle of Plassey, Bengal is lost to the Britishers. Disappointed the Rani goes to Banaras to live a holy life but on hearing about the great Bengal famine of 1876 she returns to be with her people and takes up humanitarian work only to add one more glorious chapter to an eventful life.

RANI BHABANI

Producers:	**Parijat Theatres**
Language:	**Bengali**
Story:	**Ratan Chatterjee & others**
Music:	**Dakshina Mohan Tagore**
Photography:	**Anil Gupta**
Recording:	**Gour Das**
Cast:	**Chandravati, Pahari Sanyal, Dhiraj, Radhamohan, Sandhya Rani & others.**
Released at:	**Rupabani**
Date of Release:	**23rd May, 1952**

Directed By:
RATAN CHATTERJEE

The crowd of popular stars attracts attention but the individual performances don't attain distinction. The total effect however is not bad. Comparatively, the best performance comes from Radhamohan Bhattacharjee in the role of Dayaram Rai, the trusted Dewan. He gives a good, restrained performance. In the title role, Chandravati, the popular Bengali actress, is ideally cast as Rani Bhabani. She has suffered considerably by neglect and yet with whatever little scope she gets she shines as the dignified queen of the story. Pahari Sanyal, as her husband Raja Ramkanta, fails to convince. He looks queer and comical. Dhiraj Bhattacharjee, who practically arrogates to himself the entire footage as Beni Bhusan, labours hard to give a new twist to his characterization but ends by being a circus clown. His portrayal is cheap and frivolous and fails to be effective.

Technically the picture is tolerably good. Sets are elaborate and pretty impressive. The photography is not bad but suffers from some out-dated technique. Sound recording is good. Music is out of date by being up-to-date, while the date of the story is in the 18th century.

A poor scenario and poorer direction have spoiled a good biographical subject and therefore the picture is hardly worth seeing.

Roopmala, a tantalizing dancer, gives a good account of herself in "Ashiana", a social story of Sabharwals.

OUR REVIEW

"Ratrir Tapasya" Misses The Bull's-eye!

Bengali Writer Invents Platonic Marriage!

This is a different social picture, even though the girl meets the boy and lifts him not only into her car but also into her life. The story is by a progressive writer, Gajendra Mittra, so it contains a platonic wedding—a step ahead of platonic love—to provide something bold and progressive. The progressive writer, however, does not consummate the second marriage because that would be manhood, a practical virtue, unknown to most of our present day "progressives".

This is a story on education, the wrong one we have been getting, with a plea to introduce the right one.

The script has been written by Sushil Mazumdar, who is reputed to have some imagination and refined outlook. Three principal characters, their love, life and sacrifice constitute the plot but the treatment is so loose that the story loses its dramatic balance and never gathers a tempo. Too many sundry characters punctuate this story of three persons and ruin not only the romance but also the so-called educational theme contained in the subject. The picture therefore becomes dull and monotonous.

PROGRESSIVE IN LOVE!

Bhupen, the son of a poor clerk, is an idealist. After graduation he refuses to be a clerk, displeases his father and decides to pursue his ideal.

One rainy day Bhupen is given a lift by a young girl—Sandhya who takes him to her own house and introduces him to her grandfather, Mohit, a wealthy lawyer. Sandhya is the heiress to his vast property.

Bhupen is induced to teach Sandhya, a common beginning of romance in Bengal, and the two soon talk of ideal education, national uplift and other allied subjects. But while talking they look at each other and as staring is considered impolite in Bengal, they both fall in love with each other to relieve the embarrassing situation. Mohit, the grandfather, winks at the affair for a while but then his dead ancestors prod his sleeping conscience and he suddenly shatters Bhupen's dream of marrying Sandhya. The poor Bengali thus loses both his sweetheart and her fortune —a perfect situation for suicide in Bengal. But then Sandhya vows not to marry anyone but Bhupen. That sustains the lad's morale and he goes to a far-off village to become a school teacher to bring in reform in education. Like Mahatma Gandhi he begins with a small village.

In this noble ideal he meets with the usual hostile elements but comes across a friend, Bijoy, who has fortunately a young daughter called Kalyani. That girl saves Bhupen's soul from shrinking completely and through the usual process of

The lamp doesn't throw any light on the intrigues of a woman's mind, for her designs are dressed with a smile. Asha Mathur is thinking but no one knows what in "Hamari Duniya" a social subject produced by Kishore Sahu and directed by Sushil Sahu.

romantic evolution and social sacrifice, Bhupen is ultimately forced to marry Kalyani. A girl in hand being always better than one in view!

Now old man Mohit dies repentant, entrusting Sandhya and his entire estate, of course for management, to Bhupen. In the mean time Sandhya chances to meet Kalyani and gets the news.

To get Sandhya established in life, Bhupen proposes to get her married but as Sandhya had vowed not to marry anyone else but Bhupen, she refuses to agree to his proposal. After a great persuasion she agrees to marry—but only Bhupen. After the usual objections, Bhupen has to marry her on condition that at no time Sandhya would claim her rights as a wife and would be content with the knowledge that she is married to Bhupen in name only. After this platonic tie Bhupen returns to Kalyani and to his school master's job in the village.

Sandhya, finding no use for her vast properties, donates everything to charity and dedicates her life to social service. Years pass and one night the poor school master becomes seriously ill and is lying on his death bed. The news reaches Sandhya. Braving all the obstacles of weather she starts to have a last sight of her man. With her foot on the door step Bhupen breathes his last.

Bikash Roy in the role of the idealistic hero, gives a good performance as the school teacher but he sadly fails in the romantic sequences. Arati Mazumdar as Sandhya is stiff and hoarse and fails to bring her heart into her eyes as a Bengali girl in love should do. And that is too bad in a province of romantic tears. Pronoti Ghose as Kalyani gives a good portrayal. Chhabi Biswas, in the role of the grandfather, does his best without feeling very happy in that role. Kanu Banerjee, in the role of Bijoy the fellow teacher, remains a misfit. The supporting cast is not too bad.

The production values are quite good. The flash-back method of story telling is, however, a bit orthodox. The final climax which has been well conceived and very well presented saves the romantic reputation of the picture.

Photography and sound recording are both good. Special mention must be made of the Tagore songs which have been well rendered and recorded. The background music is not, however, very happy.

"Ratrir Tapasya" is a little different from the usual rut but then too much talking and many loose situations kill both its theme and drama.

RATRIR TAPASYA

Producers:	Rama Chhaya Chitra Ltd.
Language:	Bengali
Story:	Gajendra K. Mittra
Music:	Satyajit Mazumdar
Photography:	Bishu Chakraborty
Recording:	Sisir Chatterjee
Cast:	Chhabi Biswas, Bikash Rai, Arati Mazumdar, Pronoti Ghosh, Kanu Banerjee & others.
Released at:	Basusree
Date of Release:	30th May, 1952

Directed by:
SUSHIL MAZUMDAR

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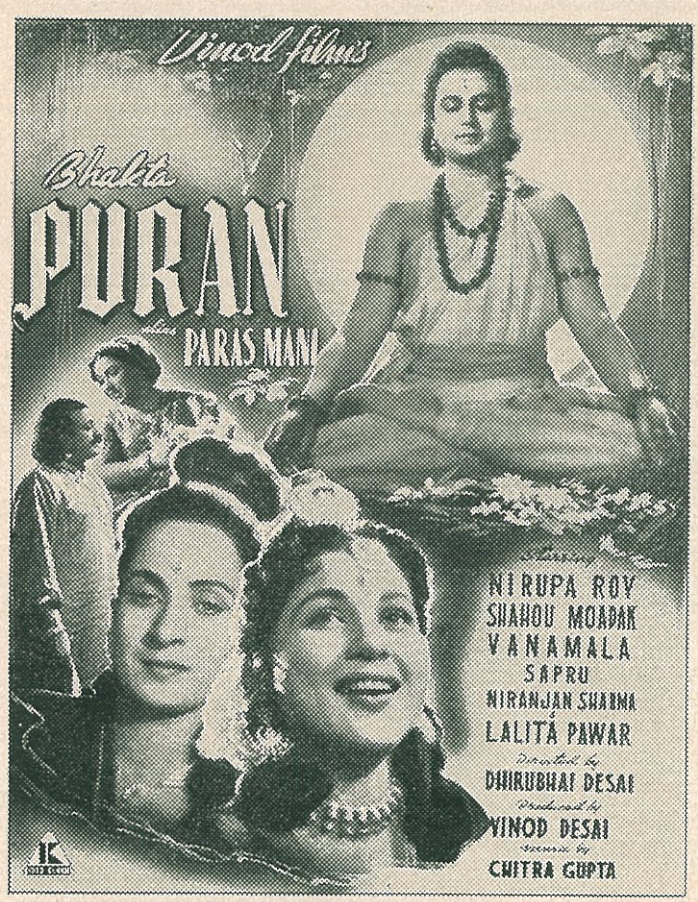

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OUR REVIEW

Bhanumati Gives A Rude Shock In "Kadhal"

A Picture For Fire Insurance!

Whether Siamese or Spanish, a woman who dances always attracts attention. And so does the Spanish Leonor Maria in "Hamari Duniya" produced by Kishore Sahu.

Curves on a maiden are as attractive as the Crescent in the heavens. And when Usha Kiran rolls the curves in "Lal Kunwar", the N. V. M. picture, a million hearts perspire.

KADHAL
(*Love*)

Producers:	**Bharani Pictures.**
Language:	**Tamil**
Story:	**Bhanumati**
Dialogue:	**Udhayakumar**
Music:	**C. R. Subbaraman**
Lyrics:	**K. T. Santhanam**
Cast:	**Bhanumati, Suryakantham, Sriranjani, Nageswara Rao, Mukkamala and Doraiswamy.**
Released at:	**Gaiety, Madras**
Date of release:	**14th June, 1952.**

Directed by:
RAMAKRISHNA

This is the common romance between a rustic hill girl and the polished city man, the popular "Pardesi Saiyan" of Indian motion pictures. With Hindi pictures quite popular in the South and this particular story used, abused and misused a thousand times by the Hindi producers, the story of "Kadhal" should not be a shocking novelty to the South Indians unless of course the pretty personality of Bhanumati attracts them to the cinemas, however bad a picture.

Bhanumati, of course, makes a double fool of herself in this sloppy stuff which she has not only portrayed but written in addition.

Raja, a rich young man, comes to the hills to fill his lungs. He meets Moti, a mountain maid, and fills his heart. They start cooing but one morning Raja leaves suddenly leaving Moti with a wounded heart.

Moti's parents, of course, have the usual tribal man ready to take Moti as a bride but Moti escapes this marriage by leaving her mountain home for Madras. After the usual tickling which a pretty maiden gets on the way, Moti reaches the city and manages to interfere with a speeding car right in the front of Raja's house. Because Moti hears that Raja was going to be married to Lata, the motor driver loses his head and knocks down Moti.

Moti now becomes a street singer under the patronage of Sivaswamy, a professional beggar. But she soon attracts the attention of Raojee, a stage producer and inspite of some violent interference from Parasuram, her tribal boy, she becomes a stage star. Parasuram is, of course, sent to jail for injuring Sivaswamy, the beggarly patron of Moti.

The stage brings Raja to the play and he recognises his hill maiden. He now wants to marry Moti and does not listen to his uncle when the old man tells him to marry his daughter Lata. But Lata appeals to Moti directly and Moti decides to make the usual sacrifice for love. She goes back to the hills. But Raja follows in her wake.

They meet in the mountains but Parasuram is out by now. He decides to end the farce. He therefore hurls a knife right into Moti's chest and kills her but is himself killed by Chameli, Moti's girlfriend, who divides his skull with her axe. That leaves Raja and Lata on the romantic horizon. They soon make a life-team.

BHANUMATI FAILS

The whole story is patently stupid and is so full of idiotic mistakes that it would be a waste of time and energy to make a list of them. As the story is revealed on the screen, we may be sure of one thing that Bhanumati is no writer even by the widest stretch of imagination and she need not repeat this stupid exercise of her brain in future, otherwise we might lose respect even for her womanliness.

Bhanumati, as Moti, becomes a one-woman exhibition of costume and character portrayal. Her performance is neither natural nor delightfully artificial.

Nageswara Rao fails miserably as Raja. The man doesn't seem to be even a third-

From one Jew to another and over the cash box? David is pulling up Arti and wonders why his sermon makes her so sleepy and attractive in "Aasmaan", a social story produced and directed by Dalsukh Pancholi.

rate actor. His wooden face doesn't move even once, though his hands rush to his trouser pockets, goodness knows for what. His Tamil is just horrid.

Mukkamala, as Parasuram, acts the part of the rough and ready hill man pretty well but his zebra costume must have been an African gift.

"Kadhal" is a Bhanumati picture in which Bhanumati has done nothing. It has additionally a rotten story with very poor production values and unnecessary songs and dances. It is a picture that should remain permanently in film vaults till a fire rescues it from its earthly existence.

OUR REVIEW

"Velaikkaran" Becomes A Killer!

Boring Tamil Trash From The South!

"Velaikkaran", a Tamil trash, contains the germ of a story idea but completely lacks any intelligence or imagination. The usual shoddy attempt to entertain the crowds with a number of useless songs and dances has, of course, been made but to no effect because the people seem to have seen through this game the way they avoid this picture, the actual story of which could have been told in 2000 feet instead of wasting 13,000 feet of extra celluloid on it.

At the birthday celebration of Kannan, the year-old son of Sundaresa Mudaliar, a wealthy man of Madura, his domestic servant Veerappan is refused leave to meet his dying mother and made to work. Insult is added to injury when Veerappan is handed over to the police on the charge of a theft actually committed by Kumar, the young nephew of Mudaliar. Veerappan's mother dies and he is sent to jail for six months.

Thirsting for revenge Veerappan, no sooner he leaves jail, kidnaps Kannan and makes for Madras, where, he rises to become an engineering contractor, who gives a fair deal to the people who work for him. Kannan is renamed Mohan and in course of time becomes a doctor.

Kandaswamy, Kumar's father, being a widower marries Thangam. Being a political suspect and a favourite with the police, he visits his wife secretly but is arrested one day and sentenced to twenty years' imprisonment. When Thangam discovers that she has become pregnant, she runs away to Madras to avoid a scandal. She gives birth to a female child in a hospital and a lady doctor, one of the angels that we miss on earth, places the child with Sundaresa Mudaliar's wife who has been pining for a child. Thangam is also absorbed as a servant in the same household. The little child is named Kamala and is brought up by Sundaresa Mudaliar as though she were his own child.

Kamala, who also studies medicine in Madras, falls in love with Mohan and this love begins singing and sighing after they act together in a college drama. Wide publicity with their photographs is given to them by the newspapers of Madras and Kumar, now grown into a vicious young man, draws the attention of his uncle Sundaresa Mudaliar to the newspaper photograph and induces him to bring Kamala back to Madura. Kumar has his own ideas of inheriting the Mudaliar's riches by marrying Kamala.

With Kamala's return to Madura, Mohan induces Veerappan to move to Madura. Mohan is summoned to attend on Mudaliar's wife and there the old lovers meet again and are discovered by Kumar who once again carries the tale to Sundaresa Mudaliar. Mohan is soon insulted and thrown out from Mudaliar's home. Arrangements are rushed to marry Kumar and Kamala, without any one knowing that they are brother and sister.

Kumar has meanwhile seduced a young dancer Mallika with a promise of marriage. When she hears of Kumar's proposed marriage she flies into a fury. Next morning Kumar is discovered dead in his bed and Sundaresa Mudaliar names Mohan as the murderer. After Mohan's arrest, the secret of Kamala's parentage is revealed. Veerappan also declares Mohan to be Mudaliar's son, kidnapped years ago. After this Mudaliar rushes to the police station to save his son.

At the police station, Mallika makes a dramatic appearance, confesses her crime of poisoning Kumar and herself commits suicide by the same method. The police guy, of course, looks on at the final climax. Mohan marries Kamala and to add sugar to this milk of happiness even Kandaswamy is released from jail and reunited to Thangam. What more could film producers do for people in distress?

WHERE IS THE SERVANT?

The man-servant after whom the story is named, as is expected from South Indian producers, plays a minor role in the story. From foot to foot the story is pushed with the help of other characters bringing us to an end as artificial as the means of arriving there. It is needless to say that the whole affair is damn boring.

The picture is full of too many incongruities and easy coincidences to be dramatic at any stage. Nowhere in the long footage has a single situation been logically developed thus making the picture an idiotic mess of intentions without purpose.

The production values are dreadfully poor. All the songs and dances could have been completely cut out without doing any injury to the story. These are not only superfluous but also rotten and outlandish. The dialogue is all tame talk.

T. R. Mahalingam, as Mohan, proves a failure and sings songs best left unsung. S. Varalakshmi, as Kamala, is wrongly cast. She presents a face too idiotic and immobile to hold an expression. Madhuri Devi, as Mallika, looks and gives a ridiculous portrayal. She looks old in the tooth and when she sings and dances both sex and romance lie dormant in the audience.

Straight from the harem of a Nawab of Lucknow, Nadira attracts attention with this costume in "Nagma", a thrilling romance produced and directed by Nakshab for Filmco.

T. S. Baliah's performance as Kumar is stereotyped while the title role of the man-servant could have been acted better by any man. Only Ramaswamy in the Mudaliar's role gives a bit of a good performance and adds some life to a dead dialogue.

"Velaikkaran" is a headache, pure and simple, and is therefore a picture which must be scrupulously avoided strictly for reasons of health.

VELAIKKARAN
(Man Servant)

Producers:	**Sri Valli Productions**
Language:	**Tamil**
Story:	**K. M. Balasubramaniam**
Dialogue:	**Sakthi T. K. Krishnaswamy**
Music:	**R. Sudarsanam**
Lyrics:	**K. M. Balasubramaniam, etc.**
Cast	**T. R. Mahalingam, T. S. Baliah, S. V. Subbiah, V. K. Ramaswamy, Madhuri Devi, S. Varalakshmi, M. S. Droupadi & K. R. Chellam.**
Released at:	**Paragon, Madras.**
Date of release:	**14th June, 1952.**

Directed by:
P. V. KRISHNAN

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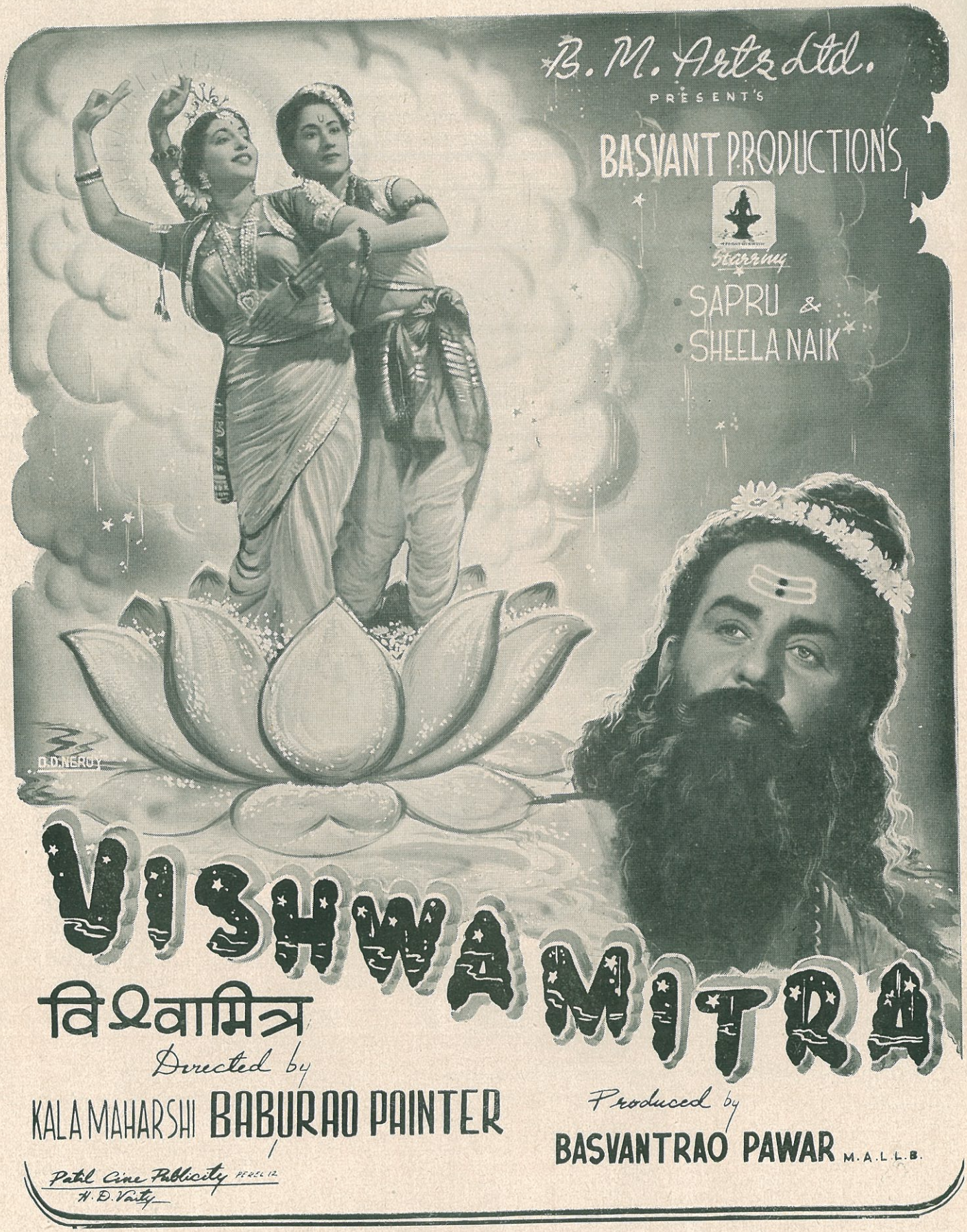

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At Home and Abroad

Neither time nor child seems to wither this flame of a million hearts. Not all women need beauty to be attractive, some can be dangerous enough with charm alone. And that is Kamini Kaushal's main asset—charm with a capital 'C'. And she uses it with a devastating effect on youthful hearts in "Poonam", a love tale produced by P. N. Arora and directed by M. Sadiq for Kayarts.

VICTIM OF GREED!

Bombay, June 27.

The ambition of making an easy million landed Kuldip Kaur, popular vamp of the Indian screen, in hot water. Two men promised to make her rich by duplicating all her currency notes through a chemical process. After "duplicating" they disappeared with the money and were arrested by the police.

The two accused, Rajpal Rampal alias Mohammed Ghulam Mohammed and Kisangopal Madangopal alias Masrur Hussain alias B. Bengali were ordered to be released on a bail of Rs. 50,000|- each by Mr. R. S. Parikh, Presidency Magistrate, Esplanade.

The police told the magistrate that the first accused was a film producer and that he knew Kuldip Kaur, the complainant, for some time. One day he approached Kuldip and said that he knew one Bengali who was a "perfect master" in the art of duplicating government currency notes, particularly those of the denomination of Rs. 100|-. Later, the second accused, Bengali, was introduced to Kuldip. Both of them impressed her that for the purpose of duplicating notes costly chemicals were required and made her pay Rs. 1500|- for the purchase of chemicals.

When they had prepared themselves for the duplicating process, Kuldip Kaur withdrew from the Safe Deposit Locker of the Punjab National Bank a sum of Rs. 1,25,000|-. On the night of June 18, the two accused called at Kuldip's residence on 12th Road Khar. They closed all the doors and windows of the house to avoid the gaze of neighbours. Then began the process during which some combustible substance was exposed and allowed to burn along with some sheets of paper. At this stage, the second accused pretended to have suddenly received a shock and fainted. Meanwhile, the first accused collected all the wads of notes and hurried out with the other accused saying that he was taking him for treatment of injuries.

Suspecting foul play, Kuldip informed the police and one of the two accused was located at Astoria Hotel, Churchgate Reclamation. A sum of Rs. 8200|- was recovered from him. His arrest led to the arrest of the other accused and the police recovered a sum of Rs. 60,500|- in his residence. The money was partly hidden in a cushion and the roof of the house. One of the accused deposited Rs. 23,400|- in a city bank and the police took charge of the paying slip.

Of all people it is ironical that Kuldip, the polished vamp of scores of motion pictures, should have fallen an easy victim to such obvious credulity. Or was the greed of multiplying her wealth too tempting to resist?

DOUBLE KICK

Rome, June 20.

Popular actress Ingrid Bergman became mother of twins—two bonny daughters, thus doubling the fatherly duties of Hubby Roberto Rossellini at one stroke.

The proud parents were finding out suitable names for christening. The name 'Ingrid' was ruled out because Italian law demands that a child's name must not be the same as either of the parents. Rossellini picked out Isabelle for the first one and Ingrid chose Astrid, a Swedish name for the second one.

Ingrid has a 12 year-old daughter, Pia, by her first husband, Dr. Peter Lindstrom and a two-year-old son Robertonio from Rossellini, her present husband.

SHAKY BUSINESS

Indore, June 18.

With the first break of the monsoon, a cinema house which was under construction on Saver Road on the outskirts of Indore, collapsed crushing two persons to death, including the owner of the cinema theatre.

The owner, his wife and child were sleeping on the first floor of the theatre when the roof came down. The woman and the child escaped with minor injuries. The fire brigade and police rushed to the scene and removed the injured and the dead from the debris.

And yet eight months ago, a portion of this very cinema house had given way. Wasn't this a sufficient warning to the authorities or have we to wait for dramatic climaxes as in the present tragedy?

ANOTHER SWEDISH

Klosters, Switzerland, June 14.

Swedish actress Marta Toren married American author Leonardo Berkovice on Friday the 13th June.

It was one of her cherished ambitions to marry on Friday 13 as she considered that day as her luckiest day. We will soon know the extent of the luck and its durability. Marta herself will come out with the truth when necessary.

ANOTHER DIRTY LINEN

Allahabad, June 14.

Washerwomen of Allahabad met at a conference and decided to boycott cinema shows in future.

According to them, the present pictures had a bad effect on the moral life of society and they should be avoided. Dhobis also attended the conference, to lend moral support to their aggressive talking wives.

Even washerwomen are crying for sensible pictures but our censors refuse to see sense.

JAIL FOR JEALOUSY

Hollywood, July 2.

Producer Walter Wanger was sentenced to four months' jail for shooting agent Jennings Lang, his wife's friend and business manager.

Friends, however, are inclined to think that Joan Bennett, his wife, will reconcile herself to this unhappy episode and forgive Walter for his impulsive fit of jealousy by the time he comes out of jail.

RED PATRIOTS

Ferozepore, July 4.

Mr. N. K. Mukerji, Deputy Commissioner, Ferozepore, banned the staging of dramatic performances by the Communists near Dewan Khera village. They were to have performed their shows on the 2nd and 3rd July.

The Deputy Commissioner felt that these shows might incite feelings of hatred and disaffection against the Government.

We hope other officials in the different villages also keep a watch on the Communists, who are always ready to create chaos in the country.

CELLULOID KNIGHTS

London, June 25.

Well-known British Producer-director Carol Reed, was awarded a Knighthood in Queen Elizabeth's first Birthday Honours' List.

But Sir Carol Reed will be plain Carol Reed in his credit titles, following the tradition established by Sir Laurence Olivier, Sir Alexander Korda, Sir Michael Balcon and Sir Ralph Richardson.

Quite an impressive collection of Knights the British film industry is getting without the industry going ahead.

SAHU GIRL TO MARRY

Bombay, July 14.

The cool, bracing air of Mussoorie seems to have helped popular star Premnath to give up his bachelorhood for good. And the beautiful reason is vivacious Bina Rai, who answered Producer-director Sahu's advertisement in "Filmindia" and became a star overnight in "Kalighata".

On Sunday the 13th July, Bina's 20th birthday, Bina and Premnath were formally engaged. The marriage will be celebrated on November 21st, Prem's birthday.

Many in the know were not surprised at this Bina-Prem romance which began during the shooting of "Aurat" the Indianized version of "Samson And Delilah". It blossomed in the Brindavan Gardens at Mysore and ended in a quick decision at Mussoorie where the two were holidaying recently.

After her marriage, Bina intends giving up the screen.

POOR FISH

Island of Stromboli, June 15.

Fishermen in the Island of Stromboli netted thousands of ready cooked fish which were boiled alive when tons of molten lava poured into the sea during Stromboli's 48-hour-eruption.

This picturesque island came into prominence when director Rossellini and Ingrid Bergman made the picture "Stromboli" four years ago. Incidentally the picture also cooked and boiled Ingrid's present marriage in the molten lava of Rossellini's Italian love-making.

CITY FATHERS INFECTED

Bombay, June 24.

The Mayor of Bombay, Mr. Ganpatishankar N. Desai, Municipal Corporators and members of social and welfare organizations, attended a preview of "Anokhi Kahani", ("Unique Story") a 1100 feet long documentary on typhoid produced by the Bombay Municipal Corporation.

The film shows how typhoid is caused, how the isolation of a patient should be done, what preventative measures should be adopted etc. Towards the end, the public is asked to go in for yearly inoculation as personal prophylaxis against typhoid.

We don't know how many people in the Corporation have become the wiser for producing "Anokhi Kahani" except that it has given them an outlet for some doubtful activity.

A BEAUTIFUL REBEL

Hollywood, July 1.

Hollywood star Ava Gardner showed her disapproval of the role assigned to her in M.G.M.'s "Sombrero" by refusing to work in the picture.

M.G.M. suspended her payment and now Ava is unemployed and in good company with her husband Frank Sinatra.

MORE MILKING

Secunderabad, July 8.

Finance Minister Dr. G. S. Melkote presented the Hyderabad Cinema Shows Tax Bill in the Hyderabad Legislative Assembly on Monday the 7th July. The Bill did not meet with any criticism and was passed in 14 minutes.

With this new Bill tax will be levied on cinema proprietors at the following rate:—Rs. 5|- per show in cities with a population of 50,000 and above; Rs. 3|- per show in cities with a population of less than 50,000 but above 25,000 and Rs. 2|- in other places.

Looks like another feeble attempt to supplement a deficit budget!

BATTERY FAILURE

Hollywood, July 2.

Hollywood actress Mona Freeman is contemplating divorce from her auto-dealer husband Pat Nerney.

Till recently they were considered as one of the happiest couples in Hollywood. Happiness is, of course, a relative term in that town of quick bed room changes.

ANOTHER COW

Delhi, June 29.

The New Delhi Municipal Committee is considering a proposal to construct an open-air cinema in Lodi Colony.

Mr. B. N. Nanda who put up the proposal said that the first open air cinema at the Football Stadium near Delhi Gate yielded good revenue besides offering a healthy recreation to residents living in that part of the city. For a capital investment of Rs. 45,000|- the Committee's average net monthly income is expected to be over Rs. 6,000|-. The newly proposed open-air cinema would serve the people living in Lodi Colony, Vinay Nagar, Kotla etc. who had to travel long distances before reaching the nearest cinema house.

Cinema is still the best entertainment and the most lucrative business for the government.

WILDING'S WILD WORK

Hollywood, June 21.

Dark-haired M.G.M. star Elizabeth Taylor who married British actor Michael

A man may lead a horse to the water but he cannot make him drink it. Kishore Sahu realizes the truth of this adage when he meets Asha Mathur in "Hamari Duniya" a social theme produced by Hindustan Chitra.

Wilding four months ago, is expecting a visit from the stork.

Elizabeth was to begin work on "The Girl Who Had Everything", but the studio has not yet decided whether to star her in it because of her threatened motherhood.

MONEY MAKES MUSIC

Banaras, June 30.

The Government of Uttar Pradesh have decided to give away Rs. 1,27,000|- an amount left over from the war funds, to the College of Music and Fine Arts, Banaras Hindu University.

During the British regime the district of Banaras had collected donations by way of war funds for doing constructive work. The present decision to back up art with that money is indeed welcome, instead of wasting it on pet welfare schemes, which do no one any good.

MISSED THE UNIVERSE!

Long Beach, California, June 30.

18-year-old blonde Miss Armi Helena Kuusela from Finland, won the title of "Miss Universe" in the World Beauty Contest held at Long Beach on Sunday the 29th June, beating 29 other contestants from all over the world. Elsa Edsman, a South Sea beauty from Honolulu, was placed second while Miss Greece, Daisy Mavraki, Miss Hong Kong—Judy Dann, were placed third and fourth respectively. Miss Germany, Renate Hoy from Munich was fifth. Miss India was nowhere in the picture.

5′ 5″ tall, blue-eyed and pink complexioned, Armi was extremely thrilled and excited on being crowned the world's most beautiful woman. She muttered in broken English: "Thank you. I don't know anything tonight. I am lost".

Armi will now get a seven-year contract with Hollywood's Universal International Studio. Apart from this she was presented a white roadster car, a diamond wrist watch worth $1500 and a wardrobe of lavish clothes.

The Indian mother "Miss" Indrani Rehman was sent back with her architect husband.

ALLIED BUSINESS

Bombay, June 20.

The City Prohibition Police arrested Narayandas J. Vaswani, a film director and his servant Sitaram D. Kolliyam, for alleged contravention of the Dry Act.

Vaswani's room at Calcuttawala Building, Supari Baug Road, Parel, was raided and 64 gallons of wash and some implements for manufacturing illicit liquor were found there and immediately seized by the police. It is said that Vaswani had engaged Sitaram to run the distillery on a remuneration of Rs. 3|- per day.

The police are making further enquiries.

ATHLETIC HEART

Los Angeles, June 28.

Elmo Lincoln, one time popular actor who played the original Tarzan, died of a heart attack at the age of 63.

Lincoln's real name was Otto E. Linkenhelt and he appeared in several famous films of the silent era, some of them being D. W. Griffith's "Birth Of A Nation" and "Intolerance".

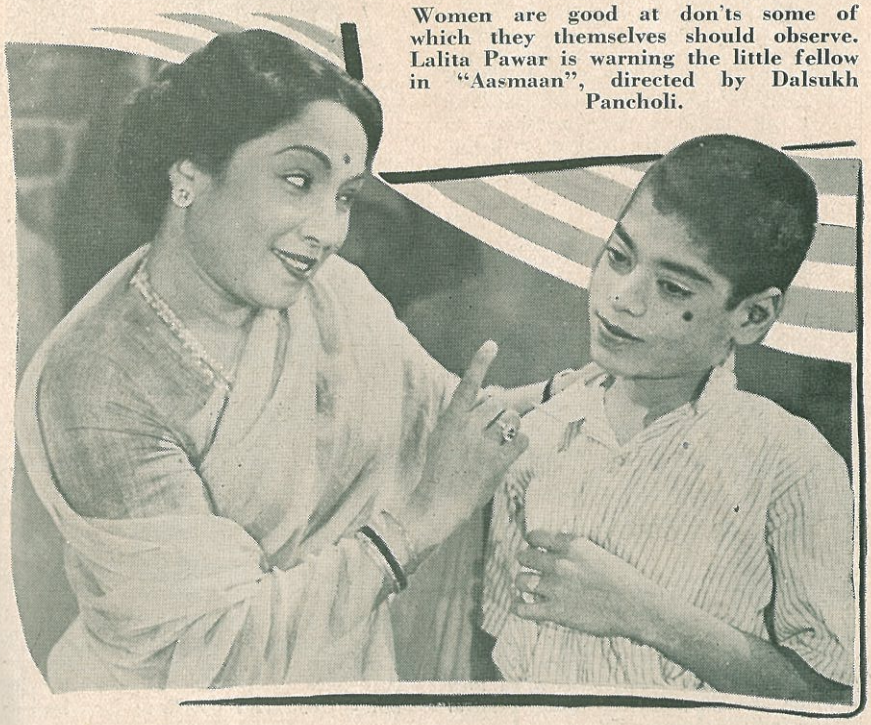
Fans, however, will always remember him as the strong, athletic Tarzan.

CHANGED HER MIND?

Bombay, June 21.

Additional Sessions Judge, Mr. V. S. Bakhle, dismissed with costs a notice of motion taken out by Mrs. Zohra Muzammil, a scenario writer seeking to restrain Pearl Pictures Ltd., Jagat Pictures, Malwa Productions and Nawab Sarwar Ali Khan of Kurwai, from distributing and exhibiting the film "Usha Kiran".

Mrs. Zohra Muzammil had filed a suit against the defendants mentioned above because she was the owner of the copyright of the story "Usha Kiran" and she wanted an injunction to be served on them restraining them from exhibiting the film.



Women are good at don'ts some of which they themselves should observe. Lalita Pawar is warning the little fellow in "Aasmaan", directed by Dalsukh Pancholi.

A woman does not need a knife to cut a heart out. She can pull it out with her eyes like a cork from a bottle of brandy. That is what Nimmi does in "Danka", a love tale produced by Nimmi herself and directed by J. P. Advani for Goodwill Pictures.

FOUND OUT

Rome, July 6.

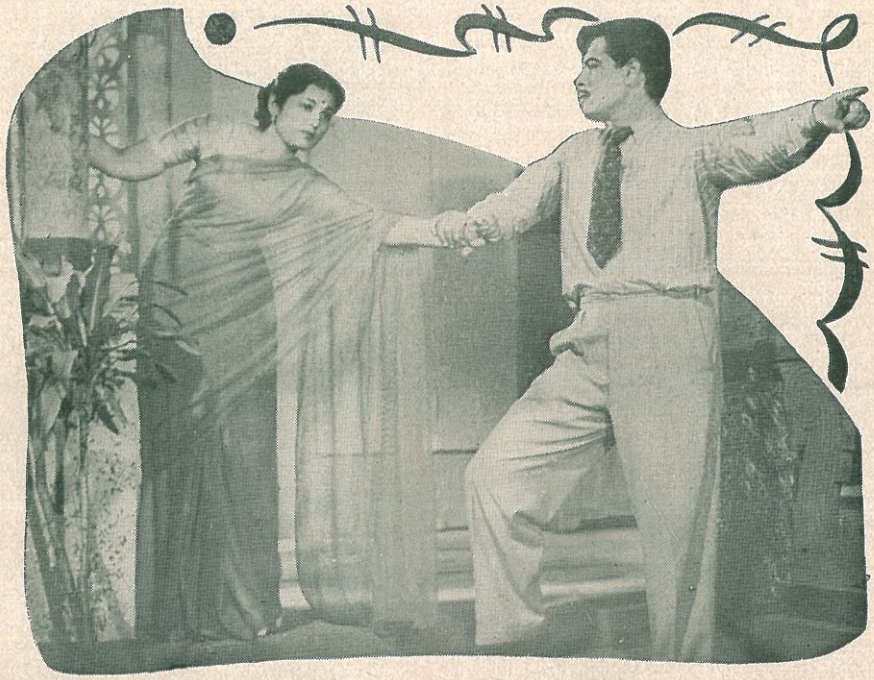
Pretty teenager Miss Lina Zafferani, a Milan stenographer had announced a month ago her decision to accept the marriage proposal from Prince Ali Khan.

Now she has changed her mind. A month seems to have revealed a new vision to her.

A WELCOME FIRE

Madras, July 6.

A fire destroyed a number of films, records and furniture in the office of the Registrar of the Co-operative Societies at Chepauk on Saturday the 5th July. Seven fire engines fought the flames for 45 minutes before the fire was put out.



When reason fails man resorts to force and within a minute the woman begins to understand something that has been puzzling her since her milk-bottle days. Ajit drags Munawar Sultana to show her the place she belongs to in "Tarang", a domestic romance produced by Basudev Singh and directed by I. C. Kapoor for Solar Films.

The fire was caused by the combustion of some Prohibition films stored in an iron safe in a room downstairs. There was a loud explosion which resulted in men and women running helter skelter. Two people jumped out of the windows from a height of about 30 feet and received minor injuries.

The authorities concerned must realize that Prohibition cannot deaden the inflamatory quality of celluloid. Proper storage in godowns is the only solution.

CHINESE CORNS

London, June 21.

British men, women and even children over ten are these days suffering from corns according to a report in the Journal Medical Press.

Men and women "were hypnotized by the spell of the narrow toe" and they were "squashing their toes into too-narrow shoes". And all this for vanity. Even men seized with this malady preferred to wear shoes, a size too small and "stalk around in absurdly high heels". Dr. Doris Craigmile, a Public Health officer, wrote in the Journal that girls also gave themselves "clawed toes" by flexing their toes to keep loose-fitting "casuals" on.

Here is a word of warning for those who blindly adhere to westernization.

NO SIDE BUSINESS

Calcutta, June 19.

The Government of West Bengal will shortly introduce a Bill for the prohibition of racketeering in tickets for admission to places of entertainment (such as cinema, theatre, games, sports etc).

By amending the Calcutta Police Act and the Suburban Police Act, the proposed Bill, the Calcutta and Suburban Police (Amendment) Bill 1952, empowers the Calcutta Police Commissioner to "prohibit within a radius of one furlong from the place of entertainment the sale or the offer for sale of tickets once issued for admission as spectators to such entertainment at a price higher than the price at which tickets were originally issued".

Any police officer not below the rank of sub-inspector, has a right to arrest without warrant, any person committing an offence under the provisions of the Bill mentioned above. An offender shall be liable to imprisonment for a term which may extend to three months or to a maximum fine of Rs. 100|- or to both.

Blackmarketing of tickets for cinemas, matches and other shows is a well-organized racket and the earlier government puts an end to it, the better for us.

TURNER TURNING AGAIN!

Hollywood, June 28.

Lana Turner, the 'it' girl of the screen, left for Reno, Nevada, to divorce Harry Topping. Lana has to stay there eight weeks before the divorce becomes final.

Lana's next husband on the list, according to rumour, is well-known actor Fernando Lamas. That will be Turner's new turn in bed.

THEIR FUTURE COLONY?

London, June 25.

The Moscow Documentary Films Studio released its new coloured documentary on India titled "Across India".

The film was shot in the different towns of India by Soviet cameramen when they attended the International Film Festival held in India in January '52.

The Communists never lose a chance to present their side of the case. "Across India", we presume, must be a view of India as seen by the Red eye.

COBBS VS. COBB

Hollywood, June 19.

Helen Cobb, 33, sued Lee J. Cobb, 40-year-old stage and screen actor, for divorce on grounds of extreme mental cruelty.

A suit regarding property settlement for their two children Vincent, 9, and Julie 4, was already settled.

TRAPPED SUCKERS

Hollywood, June 23.

Three popular stars—Bing Crosby, Bob Hope and Dorothy Lamour collected more than a million dollars for the U.S. Olympic Fund, by appearing in a 14½ hour coast-to-coast "telethon", a television marathon show.

The show was released in 48 cities by 68 television stations affiliated with the trans-continental network and appeals were made to viewers to telephone, telegram or mail contributions to their local stations, if not to Los Angeles or New York.

A part of the fund was utilized for sending the U.S. Olympic team to Helsinki.

NEW MIX-UP!

Madras, June 20.

The Government of Madras is making

When they narrow their eyes they aim better. Nutan may be very young but she has proved herself an expert at the dart game in "Malkin", a love story produced by Ram Kamlani for Gope Productions.

certain amendments to the Places of Public Resort Act and the Madras District Boards Act with an idea to simplify the procedure for obtaining licenses and certificates for permanent cinemas.

The object of the proposal is to avoid multiplicity of authorities for obtaining the licenses. Under the new amendment, a person who intends to construct a cinema should, as usual, apply to the local authority for permission to construct the building and to install machinery. Simultaneously he should apply to the Collector for permission with the site and building plans. The Collector and representatives of the local body would then make a joint inspection of the site, consider its suitability and then submit a report on the strength of which the local body would issue the necessary permission.

After constructing the building the applicant should report to the Collector who instructs the officers concerned in the Electricity, Engineering and Fire Services Department to inspect the building and to issue the necessary certificates. On receipt of these certificates the Collector again deputes one of his officers to inspect the building from the point of Cinematograph and Places of Public Resort Rules and if all the technical requirements are fulfilled, a license is issued. The licenses and certificates will be valid for a year.

Let us see how this new system works, or whether it makes confusion worse confounded.

A "NOO" ONE!

Rome, July 9.

Silvano Mangano of "Bitter Rice" fame got a daughter, her second one.

One of Italy's popular stars, Silvano is said to be as fond of her home as the screen. And she proves it evidently by getting children.

LATE DISCOVERY

Moscow, June 23.

U.S.S.R. celebrated their victory over "German fascism" on Sunday the 22nd June. It was the eleventh anniversary of the German attack and in order to keep memory alive, Moscow Radio broadcast during the whole day, martial music and war songs punctuated by praise for the Red Army for its victories in the last war.

Writing on this occasion, the Soviet Union newspaper "Trud" said, "American and British imperialists deliberately sabotaged the opening of the second front right down to the summer of 1944, when it became evident that the Soviet armed forces would defeat the fascist armies by themselves and liberate all the occupied countries".

VIRGINITY BOXES

Bombay, June 15.

Presiding over the inquest held on 16-year-old Jean Taylor, who fell from the second floor of the Strand Cinema on May 6, Mr. R. M. Malkani, Bombay Coroner, suggested that it was the duty of theatre officials to prevent love-making inside the auditorium. In England and other western countries, theatre attendants moved up and down to make sure there was no flirting in the audience, he said.

The five-member jury arrived at an unanimous decision that the fall of Miss Taylor was accidental. Miss Taylor died in the hospital a week after the accident without regaining consciousness.

Douglas Quilley, Jean's boy friend admitted that he had accompanied her to the theatre on the evening of May 6 and when they had a quarrel regarding one of her other boy friends, he lost his temper and slapped her. She went out and as Quilley was waiting for her at the head of the stairs she climbed over the bannister and let herself go.

M. P. Bedari, the door-keeper, corroborated Quilley's statement and said that Quilley was standing a little away when Miss Taylor fell.

The door-keeper also said that there was no practice of keeping a watch on the behaviour of the people in the auditorium and he just sat outside during the screening of a picture.

Proud of their possessions, women often smile in defiance. Indu Pal is in a gymnastic mood in "Shisham" produced by Ram Idnani and directed by Kishore Sharma for Aneel Pictures.

Mr. Malkani said that there was no question of murder because there were no external marks of injury on the body except the ones owing to the fall. Moreover if some one had tried to throw her, the girl would have at least screamed. The jury had to determine whether the girl pretended to leap down to frighten Quilley or wanted to commit suicide.

A verdict of accidental death was given by the jury.

The boxes in the Strand Cinema, particularly, are a standing temptation to many teenagers and it is high time that they were removed by the police authorities.

VISITING ARTISTES

Washington, D.C., June 20.

In order to protect American actors against double taxation on income earned abroad, Adrian McCalman, president of the American Artists Managers Guild, signed a treaty called the "Convention with Finland for avoidance of Double Taxation" in Washington.

Under the treaty, Americans working abroad for an American company for not more than six months or 183 days, need not pay income tax to the country.

The discriminatory clause against actors, however, still exists in New Zealand and South Africa. McCalman hopes to get it removed so that American actors don't have to pay double income-tax on their earnings abroad.

WISE JUDGE

New York, June 15.

Judge Freund of Newark Chancery Court lifted the police ban on "Latuko" an African documentary. The judge did not find the picture either "obscene" or "indecent" as made out by the police.

HIGHWAY ROBBERY

Washington D.C., June 15.

According to the Commerce Department, U.S. distributors in Egypt made profits of about $430,000 in 1951.

$150,000 found their way back into America by way of remittances while another 35% was converted into sterling. The rest remained in Egypt. That is what the Egyptians at least believe.

NOT IN INDIA, THOUGH!

Wellington, July 12.

Mr. Charles Bowden, Minister of Customs for the Government of New Zealand, said that the Government proposed to control the import and publication of children's comics, especially those with an accent on crime, sex and extreme horror.

A Government committee which investigated complaints about comics held the opinion that they laid too much emphasis on sex and brutality. A conference will be called shortly to discuss this vexed problem and then the necessary control on comics would be imposed.

Sense is dawning on the New Zealanders too!

GOD OF GOOD LUCK

Miraj, July 12.

Festive occasions are often marred by enmity and rivalry between different political parties. That must be the reason why the Additional District Magistrate, Satara South, has ordered that only songs, ballads and dialogue approved by the District Magistrate or Mamlatdar can be used at the Ganesh Chaturthi festival on the 24th August.

The ballads and dialogue will be examined in the different talukas by nominated committees. After all this scrutiny, Ganpati should have a smooth sailing!

SHAVING FOR GUILLOTINE

Paris, July 14.

The subject of capital punishment seems to have interested some French social reformers, particularly M. Andre Cayatte, a lawyer, who has seen five executions.

Cayatte made a film called "All of us are murderers" in which he shows that murder is the result of poor social environments. The last few days of a man waiting to be beheaded by the guillotine have been picturized rather graphically. The picture is running to packed houses at two Paris cinemas

French prisons, according to the film, are so overcrowded that condemned cells are shared by as many as four prisoners. The convicted man is woken up at 4 in the morning by four wardens. Then he is pinned down by them so that he has no chance of escaping. Even the prison barber is shown shaving the man's neck so that the executioner can judge the right spot to drop the knife.

Cayatte suggests humane treatment as any social reformer would.

REFORMING ROWDIES

Poona, July 8.

Addressing members of the State Congress Legislature Party, Dr. B. V. Keskar, Union Minister of State for Broadcasting, said that a permanent jury of leading exponents of Indian music would be set up for classifying artists broadcasting from all the stations of the All India Radio.

Once or twice a year, top-ranking artistes would be invited to concerts. They were going to form a Central Programme Advisory Committee and a Music Advisory Committee.

A I R which devoted a lot of time to the broadcasting of quite a few cheap and frivolous film songs, would play them less and use the time for light and semi-classical music.

We do not dispute Dr. Keskar's good intentions. After the different Advisory and programme committees, we expect a radical change in the A I R. Listeners will soon test Dr. Keskar's earnestness.

RED BAITING

Washington D.C., June 16.

The House Un-American Activities Committee interviewed writer Clifford Odets who said that Hollywood producers were usually careful in the selection of their subjects. Red propaganda was, therefore, scrupulously avoided by them. He admitted being a member of the Communist Party "for six or nine months" during the 1935 depression when he was struggling to make both ends meet. Other writers who also admitted to being members of the Communist party were Mrs. John Harding and Isabel Lennart.

COST OF "NOOZ"

New Delhi, July 11.

In reply to a question in the House of the People by Mr. H. N. Mukherjee, regarding the names of news agencies whose services are subscribed for by the Department of Broadcasting and the sums paid to them by way of subscription, Mr. D. P. Karmarkar, Deputy Minister, Industry and Commerce, revealed the following facts:—

Press Trust of India—Reuter—Rs. 2,35,280|-; United Press of India Rs. 20,596|-; Agences-France Press Rs. 700|- from 1st November 1951; Arab News Agency Rs. 24,600|- and Globe News Agency Rs. 1,200|-.

From 5th May 1952, A I R had taken up the United Press of America service on Rs. 6,000|- per month.

SEASONAL PRATTLE

Bombay, July 10.

Five associations of the film industry —the Film Federation of India, Indian Motion Picture Producers Association, Indian Motion Picture Distributors Association, Cinematograph Exhibitors Association of India and Cinematographic Importers Association—gave a reception to Dr. B. V. Keskar, Minister of State for Information and Broadcasting, on Wednesday the 9th July at the Taj Mahal Hotel, Bombay.

As president of I.M.P.P.A. and the Film Federation, Mr. Chandulal J. Shah spoke about the "orphan status" of the industry. He said that many state governments were indifferent to the film industry and some said that only goondas saw Indian films. The word "goonda" in that case applied to the seven crore filmgoers who saw films all over the country.

They make weepy faces when they reach their wit's end and Purnima is no exception in "Jaal", a social story, directed by Guru Dutt and produced by Seth Fatehchand for Filmarts.

As usual, Chandulal Shah vomited his tale of woe over the unjust taxation and even forecast "a revolt by the industry" if matters did not improve.

Replying to the speech, Dr. Keskar described himself as a friend of the industry. He said that some of the new producers had produced bad films. He wanted Indian films to have their roots in Indian culture, civilization and life and not merely become "irrationally concocted cocktails". He was not a Puritan but he felt that most Indian films lacked depth and dignity. As regards taxation, he would study the problem in detail and then decide what to do.

BLESS HIS STARS

Hollywood, July 1.

M.G.M. star Ricardo Montalban became the proud father of a son. Happily married to Georgiana Young, Ricardo has already three children.

GOING RENO WAY

Hollywood, July 2.

Mrs. Keenan Wynn will soon divorce well-known actor Keenan Wynn.

Though an able comedian, Keenan's life at home is not so comic after all.

PLUS PAMELA

Hollywood, July 3.

British actor James Mason and his wife Pamela are known everywhere for their fondness for cats. Now James has to pay the penalty for being publicized as a cat fancier. Said Mason: "The trouble with being publicized as a cat-lover is that people are sure to send you cats". In a single week, 16 felines from a newly-born kitten to an old tom cat were left on his door step.

Poor Jimmy! Had he not brought home the first, the rest would not have dared.

KIDDING, EH?

Bombay, July 7.

The Kingsway Police station received a telephonic message on Friday the 4th July, supposedly from a well-known film star, that her sister, also an actress, had disappeared from home to commit suicide. The police rushed to the address mentioned in the telephone conversation and found that there were six houses bearing the same name in that street. The person whose name was mentioned was not living there at all.

Evidently some designing female must have played a practical joke on Morarjibhai's polite and trusting police.

TICKLING REALISM

London, July 13.

British inventors are busy perfecting a new mechanism "cinerama" which gives one the illusion that he is sitting among the actors on the screen. Experts who tested this have been puzzled at the semi-panoramic effect achieved by the "cinerama".

Though still in the experimental stage and with prohibitive cost, it is likely to be adapted to large-screen television to make it cheaper.

Stereoscopic effect is got by using a curved screen four times the normal width. The projectors and five-sound tracks plus a sixth for distant noises are used. Panoramic cameras, however, are not new. They are often used for military reconnaisance.

Human beings do not have as good a panoramic vision as animals. For instance while a human being takes in 180 degrees of a panorama, some birds and rodents take in 360 degrees. But man has a better brain in creating an illusion.

If the "cinerama" comes to Indian theatres some day, Indian filmgoers may settle down in the auditoriums and turn them into homes with glamorous film stars for company.

WRONG SALESMANSHIP

New Delhi, July 11.

With a view to attract tourists to India, the Government of India have purchased 140 copies of 9 different films on interesting towns like Bombay, Madras, Mysore, Hyderabad, Banaras, Kashmir, Travancore-Cochin, Agra and Jaipur.

The bait, however, doesn't sound so attractive, knowing as we do the quality of the films purchased. It will be cheaper to buy Corbett and Kipling books and distribute them free. Because that is what they come to see and don't find.

BAD BUSINESS

London, June 20.

The National Film Finance Corporation, which was started by the British Government to aid the struggling British film industry, has not been faring happily. It still owes the British Government £5,224,485 from accounts totalled up to March 31, 1952. Up to that time N.F.F.C. had received £6,243,050 of which £1,018,565 were repaid.

The Corporation advanced money to different companies: £3,000,000 to British Lion and £3,422,189 to other companies.

And Chandulal Shah wants our bankrupt government to finance our film industry.

DIVERTING THEM

Washington D.C., July 2.

Henry Fowler, National Production Authority Administrator, lifted the ban on theatre building which was in force for the last two years. From July 1st, exhibitors can buy substantial amounts of steel, copper and aluminium without priority.

Unless something untoward happens on the Korean Front, we suppose America will continue to add more cinemas to supply entertainment to her war-fearing masses.

RISING COSTS

Hollywood, June 15.

The Screen Directors Guild reached an agreement with the major studios in regard to higher salaries. The eight year contract was signed in 1950 but a few clauses were revised in view of the present high cost of living.

The raised minimums include a four-week guarantee at $550 weekly for westerns under $100,000; a five-and-one half-week guarantee at the same weekly salary for features.

SPECTACLE PAYS

New York, June 20.

"Gone With The Wind", M.G.M.'s colossal picture, produced in 1939, is still the most popular one, drawing unfailing audiences and profits from all the countries where it is shown practically once or twice a year.

The world gross on this picture has already reached the $38,000,000 level out of which 16 million dollars came from overseas. In Paris, "Gone With The Wind" is running in the 95th week. It seems that though the story is purely American, it still has an "escapist" interest to filmgoers overseas.

CHAINED

Bombay, July 21.

Film actor Randhir married Miss Naina Shahani, daughter of Mr. S. A. Shahani.

Mr. and Mrs. Pratap Singh Chauhan, Randhir's parents, gave a reception at the Ritz Hotel, Bombay, on the 20th July. Many of Randhir's friends from the film industry were present on this happy occasion to wish him all the best in life.

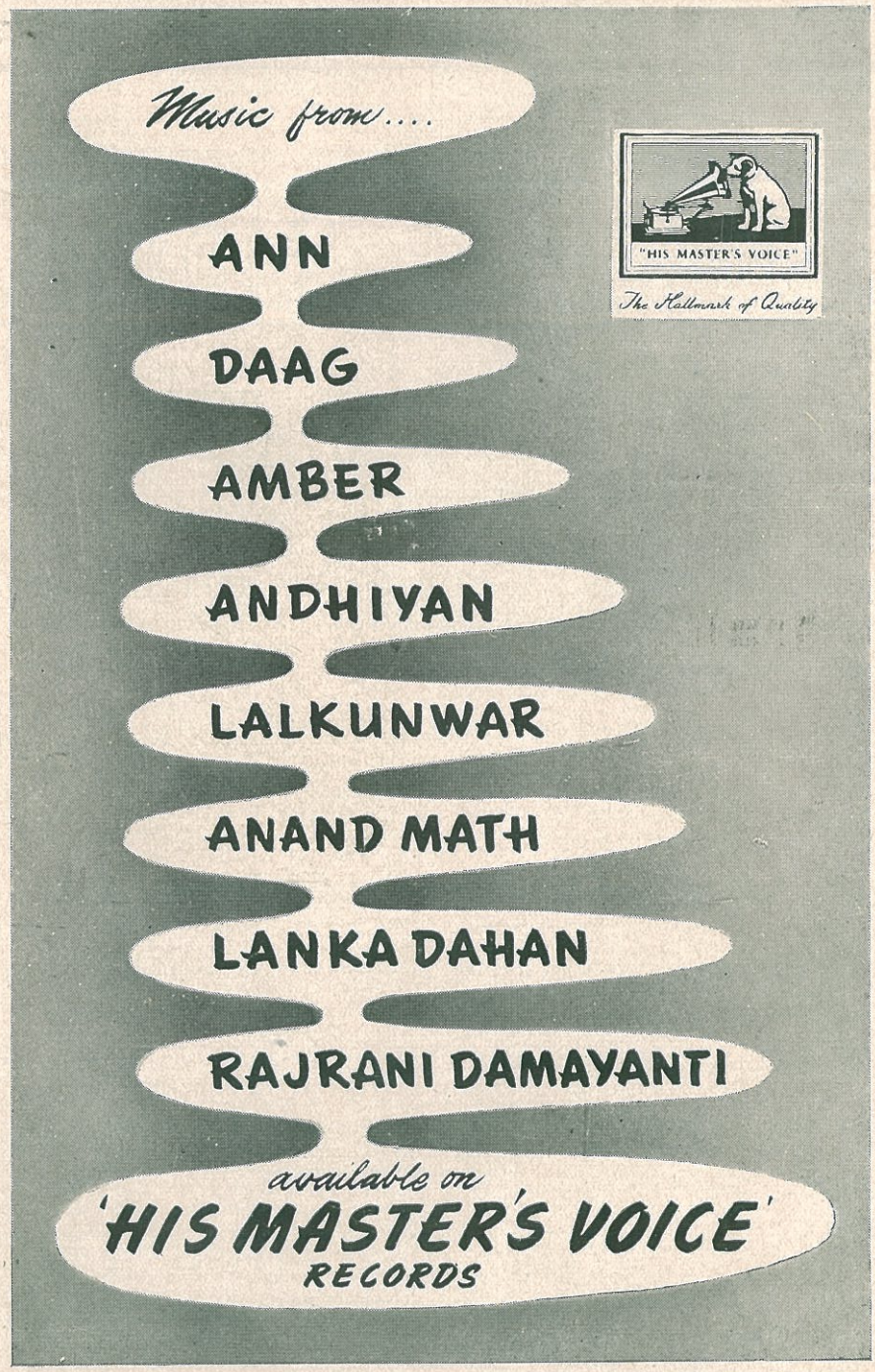
Let us hope Naina, the new bride, makes Randhir look at life the correct way.

HIS LAST NOTE

Bombay, July 16.

Well-known music director Shyam Sunder died at a Bombay hospital after a short illness on Tuesday the 15th July.

Originally from Multan, Shyam Sunder had settled down in Bombay and taken to music direction. His popular tunes are found in "Lahore", "Gaon ki Gori" and "Dholak" while some of the box-office hits in "Chand" and "Aaj ki Raat" brought him money and success. He was only 41 at the time of his death.



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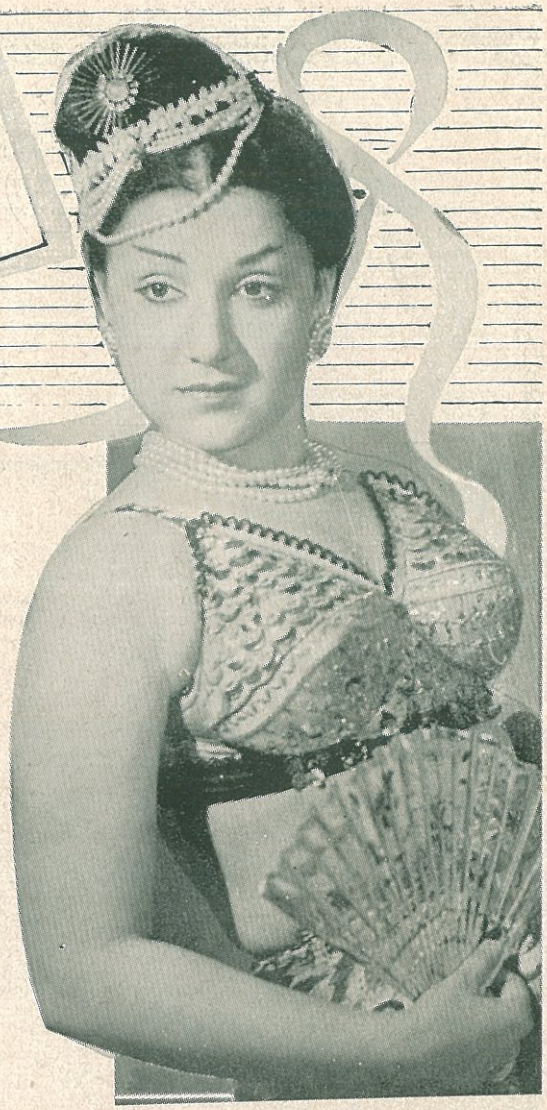
Woes & Echoes



In her maiden bloom a woman has no woes but only echoes of her whispering heart. Here is Rehana throwing a challenge to the young men of the country in "Shin Shinaki Boobla Boo," a romantic mess produced and directed by Santoshi.

(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|-. Letters should be signed and marked "Woes and Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

EMPERORS ALL !

"In prepartition India I once met a soldier from Hyderabad Deccan. When I asked him his name, he replied with much gusto, "Khaksar is called Nasar Ullah Khan". And then he started relating about the history of his ancestors and said, "Although I am an ordinary soldier, my forefathers were great noblemen in the Moghul courts and they came from Iran. The wheel of fate has reduced us to this low position. If Allah wishes we will regain the ancient glory". This is a typical example of how the Muslim minds were working in those days.

"Another very interesting incident which I came across in those days was when I visited the house of a Muslim friend of mine in Mochi Gate area of Lahore. As we were talking with each other, a few well-to-do Muslims entered his house in an excited manner and said to him, "Khwaja Sahib, we have made a wonderful discovery. We have traced all the historical documents which show that the residents of Mochi Gate, are the descendants of Moghul noblemen, and today in a mass meeting, this thing will be revealed and real documents shown. You must come to this meeting!" And then addressing me they said, "Bhai Sahib, you should also come".

"After this party of fanatics went away I asked my friend, "What is this fuss about Moghul ancestry?" My friend replied, "This is simply to exploit these ignorant people and to gain their leadership. I do not think that these documents are real. They want to inculcate the spirit of superiority among these people, most of whom are carpenters, blacksmiths, kahali sellers, vegetable and fruit sellers, and tongawalas or doing such other small jobs".

"Sometime later I employed a Muslim cooly. After he had placed my luggage I rewarded him with four times what was due to him, and asked him sympathetically, "Why are you doing this work? Your looks tell that you are of good descent. You should be doing something better". He was much moved by my sympathy and said, "Nawab Saheb (he addressed me as Nawab Sahib) it is fate that has brought me to this level. I am a Moghul and my ancestors were great nobles. If Allah wishes the condition will change, as everything is in the hands of Allah."

"This proved that the poisonous propaganda was working like magic in the Muslim minds."

CHAMBA. *R. N. Tikku.*

OH, RAJAJI !

"The Madras Government have recently issued an amendment to the Madras Cinematograph rules whereby the cinema houses which are newly built or reconstructed after March 1, 1952, shall have suitable hand-railing four feet high in front of the booking windows to enable the purchasers of tickets to form up queues within the premises, and suitable shelters for protecting the purchasers of tickets standing in queues from sun and rain. The hand-railing and shelter shall be sufficient to accommodate at least one-third of the number of persons expected to purchase tickets.

"As this amendment applies to only theatres constructed after 1st March '52 which will be only negligible as far as the city is concerned, what about the 25 and odd pucca theatres in the city for which the above provisions have not been made and the cine-goers have been complaining about the same for a long time in these columns? Are we to refrain from attending the theatres already in existence expecting new ones to be built or have we to get accustomed to these inconveniences? Will the government be wise enough to alter the amendment to apply for all theatres?"

MADRAS. *N. V. R. Swamy.*

LET US PRAY !

"If some day (Heaven forbid!) India loses Kashmir in spite of or due to Sheikh Abdullah, some of us will at least have the consolation of having read the writing on the wall so grimly but correctly manifest in your straight-from-the-shoulder article "Biting The Hand That Feeds" in the May issue of "filmindia".

"Personally, I think, this article is as much an exposure of the wavering fidelity of Sheikh Abdullah to India's fight in Kashmir as it is a challenge to the "two pillars of our secularity" as you have rightly called Maulana Azad and Rafi Ahmed Kidwai.

"What these two gentlemen have done to curb the religious fanaticism and communal frenzy of Indian Muslims during the time they have been in active politics and administration of the country is next to negligible. Indeed while Azad may claim the saving grace of having for some time, sprinkled "pearls" of wisdom in his choicest Arabic and Urdu superlatives for the doubtful enlightenment of his illite-

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ANAND BUNGALOW
KARVE RD., POONA, 4.

rate and truculent co-religionists, Rafi Saheb has almost perfected the art of achieving everything without saying anything!

"Well, now that both these "secular pillars" of India have been re-installed with a vengeance in the Central cabinet, let us hope they will not miss their last chance to prove themselves to be Indians first and Muslims afterwards."

BOMBAY. *Manoo N. Merchant.*

WHY NOT BEGIN ?

"I was very much pleased to read a news item in the Filmindia about actor James Mason slapping William Saroyan in a theatre for talking loud. I congratulate Mason and I am sure you will join me, for this reason. As a frequent filmgoer you must be aware of that pest, the raucous talker. He talks loud and prevents you from following the dialogue and generally from enjoying the film. He uses the theatre to discuss his private affairs with his friends in a loud tone, for all the world to hear. His criticism of the picture is generally loud and his appreciation noisy. One special pest is that person who joins your favourite singer on the screen, though not in the same sweet voice.

"If we do not slap such a person, it is only our courtesy, which I feel is misplaced. Very often, we show our displeasure by just hissing. But this hardly has any effect, and only serves to stimulate such persons. It is indeed heartening to note that there are persons who bring these pests round with salutary treatment. I only wish that there were more of them."

MADRAS. *G. Ramarathnam.*

BOX-OFFICE !

"Recently I saw G. P. Productions' "Sazaa" at the Roxy. Before this, I had seen it at Hyderabad also. Comparing the same picture I saw at Bombay and Hyderabad, I found to my astonishment deliberate and drastic changes made in the story of the picture especially towards its climax. This fact gives rise to two different versions of the same picture. In the version that I saw at Hyderabad, the heroine dies in the end and her mother decorates the dead body for the marriage and hands it over to the hero who takes it away to some far and unknown land. In the second version that I saw at the Roxy, the heroine is kept alive in the end for the marriage. What is the purpose of these changes? Why was it thought necessary to make these changes at all? The version with a tragic end is more natural and consistent and heightens the over-all effect of the picture."

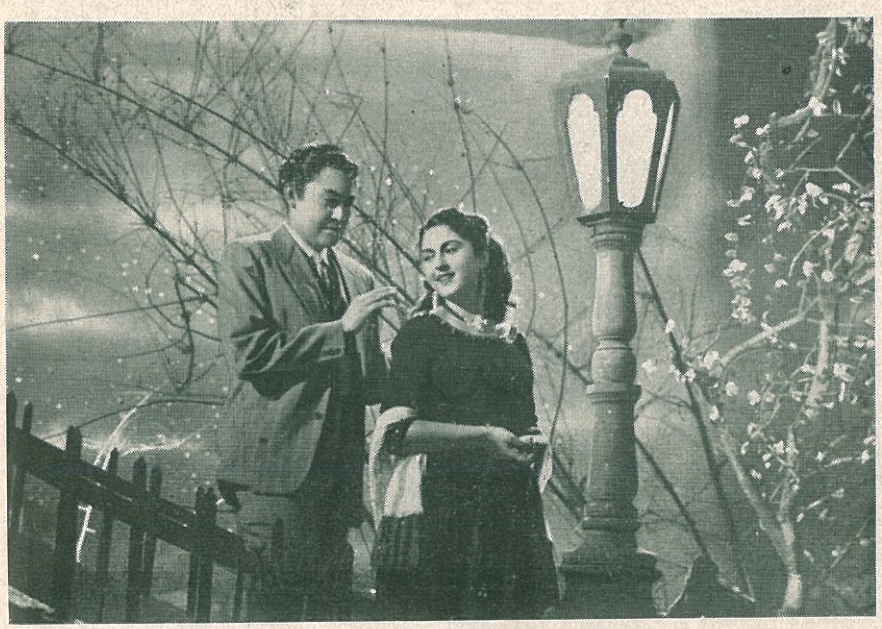
BOMBAY. *Manu G. Bhagat.*

IT'S BUSINESS !

"Nellore has four theatres out of which one, named "New Talkie Picture Palace" needs particular mention. It is neither 'new' nor a 'palace', as the name suggests. Of course, it must have been new sometime during the middle of the last century. But to call it a 'palace' even during that time would have been an outrageous use of the word. The 'palace' has a zinc-sheet roofing, which, due to the absence of ply-wood echo-proof arrangement can be seen in all its nakedness from inside the auditorium.

"Well, if the owner has been so resourceful in hitting upon such a misleading name for the cattle shed that the so-called 'palace' is, he cannot naturally be less resourceful in respect of the seating arrangement and rates. Placing a few chairs on a raised platform farthest from the screen, he calls it 'balcony' and coolly collects balcony rates from the cinegoers. If this is not daylight dacoity, what else is, sir?"

NELLORE. *K. S. Chari.*



Blind love doesn't need eyes, it needs only youth and desire. Here is Ashok Kumar taking heart with a touch of Bina Rai in "Shole" a heart rending story of love directed by B. R. Chopra for Hira Films.

CALL THE COWS!

"Do you know that we, the Advocates of Madras, have now a Milkbar well within our compound, opened by no less a person than our Chief Justice? But how do you think that is managed? There is only one bucket of water to clean the dirty cups and the 'cleaning' consists of merely dipping the glasses one after another in the same dirty bucket. In a trice, the water in the bucket becomes as dirty as the cups that are 'cleaned' in it. After the cleaning the cup is filled and passed on to the next customer. I think that it would be better to do away even with this so called cleaning. No doubt there is a shortage of water in this city but that in no way, excuses the action of the milkbar authorities. It is a wonder that this is allowed to take place in a so called big city like Madras which has a full fledged Corporation whose duty is to protect the health of the citizens

"Either the authorities in charge of the milkbar should provide water for cleaning the cups or provide paper cups. Or else they should close down, if not, the City Corporation must close it. The health of the citizens is more important than mere profit."

MADRAS. *N. V. Sundaram.*

TRY AGAIN, NAGARAJ!

"Please let me voice my protest against a letter titled "Disgraceful" from Sri B. T. Nagaraj of Calcutta, in your issue of February '52.

"I happen to be in Calcutta for the last twenty-five years and I am sure I have understood the essence of Bengalee boys' energetic behaviour, which Sri Nagaraj missed completely, in his three years. They are never to be "tamed" no doubt and rather precocious, if you come to that. That is in the atmosphere here. But they are far from "wild, wilful, given to no restraints, decorum or discipline". They have, to be sure, such energy of mind as to try to taste the apple if and when prohibited. But with a hostile mind, without the least sympathy, as that of Sri Nagaraj, one cannot understand a people, no less than our future generation. Let him try once again, this time with no pre-formed bias."

CALCUTTA. *Bijou Das Gupta.*

OLD SLANDERING GAME !

"Recently I happened to see a Paramount newsreel which included shots from the Solar Eclipse Bathing Mela at Kurukshetra. These showed to special focus ghastly sadhus and snake-charmers, preparing charas or standing on one leg or on their heads in the street and naturally presenting as disgusting a sight as only this dirty species of mankind can.

"I wonder how the so-called "Eyes and Ears of the World" which seem to get no opportunity to film the enormous social reconstruction and rehabilitation work being done in India or the developments in science and education or even the happy festivals like Diwali or melas like Nauchandi, thought it fit or necessary to present on the world screen scenes which do not represent the true India of today and are just hangovers from ignorance, dying out fast.

K.B.LALL

PRESENTS

NARGIS · NASIR KHAN
PARO · JAGIRDAR
PRAN · JEEWAN
K.N.SINGH · SUNALINI DEVI
BABY NANDA
RATAN KUMAR
AND
VANMALA

ANGARAY

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"These things paint our country blacker than it is in some spots still and prevent a better appreciation by the outside world of the progress that India is making. This may look spectacular, but the amount of harm this disgusting exhibition, even if authentic, does, far exceeds the thrill that the foreigners get from the 'savage Hindoos'."

DELHI. *B. Sahai.*

NO LIPSTICK, EH ?

"May I say something about the recently exhibited newsreel produced by the Films Division, Government of India? In this newsreel (it was probably No. 181) besides other important events, was a news flash about the Japanese Trade Mission's visit to some Bombay textile mills. Quite contrary to the age old Indian tradition of putting the best foot forward on a guest's visit, the whole show seemed to be poorly arranged. Textile labourers were portrayed handling looms etc., clad in dirty shorts and torn shirts.

"Did the Japanese Trade Mission pay a surprise visit to our textile mills that due care should not be taken of the workers' clothes or is this also a case of lack of national instinct that lets us down where showmanship is concerned?"

SIMLA. *Bal Krishan.*

ASK HIM!

"So far I had never agreed with your comments on the deterioration of Shri Shantaram, the genius; and had always contended that your views were biased. However, his "Parchhain" has given me such a rude shock that I am unable to defend him any more without being branded a hero-worshipper.

"Yet I maintain that this man has the calibre to give us an outstanding film. Is there something wrong with his environments or were his past achievements due to his celebrated companions? I wonder! But it is anybody's guess now when Shantaram has failed so miserably."

KANPUR. *Mrs. Savitri Devi.*

BLIND MAN OF BULSAR

"Your editorial on Prohibition was long overdue. It is hard to understand why the Government does not look deep into the facts before doing a thing. They have already rationed crosswords and would have banned racing had they not been experimenting with Prohibition. The paradox is that these demigods holding power are practising a hit-and-miss policy but even when they realize it to be an utter failure, they can't give it up. And what's more our "Moralji" declares that "Prohibition will be enforced more vigorously."

"If they are blind to the reports published in the dailies, they would do well to read a magazine which has thousands of ardent admirers who share the views of its editor. They should read the eye-opening and factual editorial in June "filmindia" (which even a lay man can understand) and stop squandering public money on an hopeless errand which is as hopeless as Morarji was at the Bulsar Elections."

CALCUTTA. *H. S. Hanspal.*

CHAI PANI CHARGES

"On 17-4-52 we four friends went to see "Gumashta" which was being played at the local 'Ritz' cinema. We had a complimentary pass which we handed over to the cinema manager with a five-rupee note. Instead of returning Rs. 3|- to us he gave us only Rs. 2|-. On enquiry he analysed the deduction thus: Rs. 2|- as entertainment tax and Re. 1|- as 'maintenance charges'—a term we heard for the first time from that gentleman's mouth. Will you tell us Mr. Patel, whether law permits the cinema authorities to receive payment under the guise of 'maintenance charges' @ -|4|- per head?"

SIMLA. *Krishna B. Madan.*

BUT WHO LISTENS?

"Your editorial on the results of the election is most analytical and balanced. Many Congressmen think that they have once again received the mandate of the people to rule. As you point out, they have won on a minority vote and that, thanks to the fact that the opposition was divided. Several prominent Congressmen have been routed at the polls. There have been serious landslides in the South and PEPSU. All these merely show which way the people are changing. The Congress has five more years of power. If it rules wisely and respects the wishes and desires of the people and works for their good, it will be able to retain power and also improve their position. But if they continue in the same strain, the end is not far off. The Congress may go the way of the Kuomintang and Nehru the way of his friend, Chiang. Comparisons are no doubt odious but unavoidable.

In her narrow little eyes dwells Baghdad, the city of intrigue and romance. Asha Mathur revives those colourful days in "Alif Laila" a costume tale of love and intrigue produced and directed by K. Amarnath.

"Your warning on the Communist menace is most timely. They command the support of a solid majority of the Andhras and their influence in Malabar is considerable. Further, they have not been slow to exploit the difficulties of our National Government. The fact that they are well financed and influential is self evident. Will Nehru see the writing on the wall before it is too late?"

MADRAS. *N. V. Sundaram.*

WELL, RAJAJI?

"Rajaji's cabinet has settled down to work and it is now an opportune moment to bring to his notice through the columns of the Ace film magazine of India, the existence of a law prohibiting smoking inside theatres—which is recognised more in violation than in observance. Through slides patrons are requested not to smoke but the addicts indulge with absolute impunity. This mockery is vexing all the law-abiding citizens of this metropolis. I appeal to the new ministry either to enforce the law strictly or to scrap it for good."

MADRAS. *R. Sankaranarasimhan.*

INDEED!

"I must congratulate you on your most sensitive and timely editorial "Biting the hand that feeds". Although my expression may be a delayed one, I feel that it is never too late to appreciate one's commendable effort. It is no flattery to say that every word of the editorial is truth, based on truth and nothing but truth and if read with your masterly editorial of March '52 "The Crescent Over India", it should serve as an eye opener not only to the Muslims of Pakistan and Kashmir but also to the Muslims of India.

"The two editorials expose the reality of Pakistan and Kashmir, their dirty political tactics, malicious propaganda against India and Indians through various means.

"India has been acting in a way a secular State should and has been playing a straight game with its neighbour country Pakistan. The present day friction between the two countries is due to the provocative attitude of Pakistan and her wangling way of deal, in return.

"Pakistan should, as a matter of fact, be grateful to India for her friendly and co-operative attitude rather than to resort to baseless propaganda against India and thus try to lower India's prestige. This time Pakistan made Pandit Nehru—our Hon'ble Prime Minister—their target and showered insults on him in the stage play "Naya Nishan". Can Pakistan still boast to be a good neighbour of ours? The ban of Filmindia's entry into Pakistan is another gesture of guilty conscience.

"It would be remembered, Mr. Patel, that a short time before the assassination of Mahatma Gandhi, he had undergone a fast unto death for the sake of Pakistan as the transfer of Rs. 55 crores to Pakistan was withheld by India for certain reasons, and when this amount was paid to Pakistan on the intervention of Mahatma Gandhi, Pakistan is said to have spent a major portion of this colossal amount against India on the Kashmir front. India

AS INTRIGUING AS THE SPHINX

S.K.OJHA'S

NAAZ

STARRING

ASHOK ★ NALINI

NAWAB ★ VEENA

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G. J. MORE	KIDAR SHARMA PREM DHAWAN & SATYENDRA	DHARMA VEER	R. G. PUSALKAR

Playback

LATA MANGESHKAR & MEENA KAPOOR

was thus stabbed in the back by her neighbours.

"And now Kashmir, who once joined India and tied her destiny with the free people of this secular State blames India to tend towards communalism. After reading your editorial 'Biting the hand that feeds', has Sheikh Abdullah—the so called Lion of Kashmir—the cheek to reiterate that India is becoming a communal country?

"In fact the statement of Sheikh Abdullah made at Ranbhirpura during April last which came as a bolt from the blue, frustrated all our hopes we had held about Kashmir and we could smell something behind it. The subsequent developments of the state of affairs of Kashmir give a clear picture of Sheikh Abdullah's mind. And we are still defending their State at a huge cost to keep our once made promise.

"Finally, the Indian Muslims who hold threats to you for your editorial "The Crescent over India" but pledge to be the faithful citizens of this country, where they enjoy freedom of thought and expression. Do they wish to repeat the history of Hyderabad in Bombay in the way Kasim Rizvi and his Razakars murdered Shaib-Ullah the Editor of 'IMROZ' besides committing atrocities on Hindus there? Mr. Patel, your life is an asset to our nation and it must be saved at all costs. It is high time that such Muslims have sense in them to realize their attitude and not to think it a mere joke to play with your life.

"How much do we wish that our Prime Minister Pandit Nehru could, with a cool mind, reconsider his policy towards Pakistan and Kashmir in the light of the happenings that are taking place."

KANPUR. *C. L. Bhatia.*

RED RACKET

"While I have nothing to say about the technique and the art value of the Russian films shown here during the International Film Festival of India, as this is a matter for the art critics to discuss, I have certainly a very big complaint to make against their cultural values, particularly of their film "Fall of Berlin", which perhaps drew by far the largest audience.

"All those who have been watching with keen interest the events during the last world war and know something about the history of the rise and fall of Germany will remember how the entire German nation was at the back of Hitler until the fall of Berlin, and how the German forces advanced into Russia up to Stalingrad inspite of stiff Russian resistance. But one is simply surprised at the way these facts have been distorted in the picture.

"As the name of the picture suggests, everybody thought it would be a picture based on the actual scenes of war taken during the last world war. But in fact, not a single shot is shown having been fired in Stalingrad, where the greatest and the fiercest battle was reported to have taken place; nor do we see any German aeroplanes reaching Moscow. Whatever fight has been shown is in Berlin and that too only inside the Reichstag. Then, Hitler has been characterised as a nervous and mad person —every moment trembling with fear, running here and there in a fix and shouting at his Deputies, who again have been shown as always defying his orders. Germans also seem to be often cursing him, while it is a well-known fact that every German held him in high esteem. Other incidents too have been depicted in such a fashion that one, instead of being impressed by them, gets annoyed at the low mentality of Russians themselves and develops hatred for them. The climax of their propaganda reached when Hitler celebrates his marriage in the end. Pictures like this, which portray only the prejudiced feelings of one nation against another are unlikely to promote friendly relations among nations of the world,—which is the main purpose of Film Festivals,—as they will not only keep the nations for those against whom the propaganda is directed. It is, therefore, imperative that exhibition of such pictures should be completely banned by the Government."

NEW DELHI. *Suresh Nakul.*

YOU LIKE IT?

"A Daniel come to judgement. This is cent per cent true with regard to your editorial "Battle of the South" published in the July issue of "filmindia". It is at once an exposing, balanced and thought-provoking article. It is further a classic specimen of constructive criticism. You have in your inimitable style described how Rajaji upset the Communist apple-cart. After reading your editorial, I feel that every Indian worth his salt ought to echo your prophetic warning "that there is no time and place for petty jealousies, narrow nationalism and personal vendetta, for if Rajaji succeeds in his dangerous experiment it will be a victory of 350 million people"."

BOMBAY. *Mrs. Snehaprabha Vasudev.*

SHEER PERVERSION

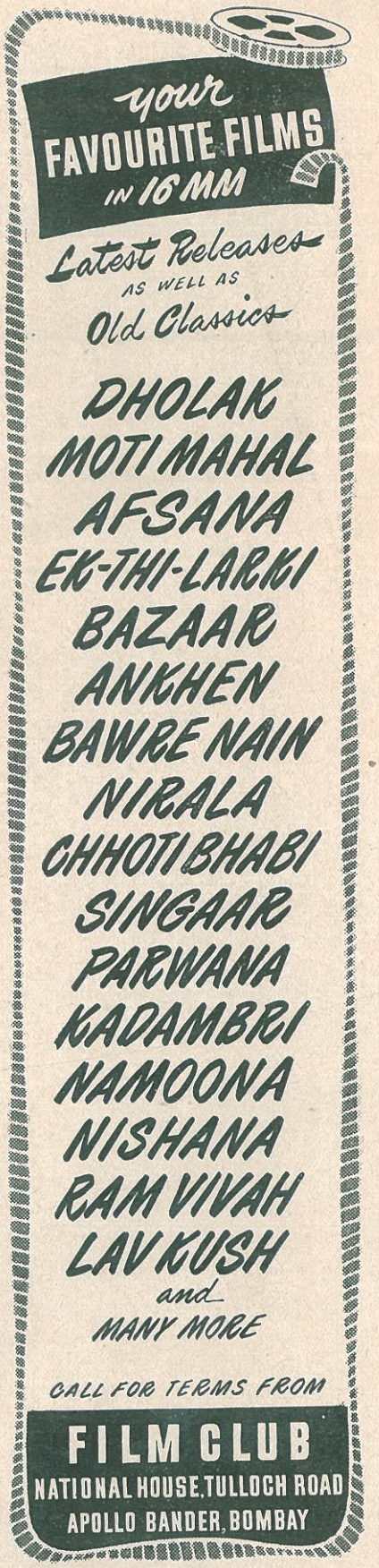
"Right now our Indian screen seems to have gone crazy over western ways. Recent films show our heroes in evening suits complete with bows and cummerbunds and our heroines sporting strapless evening dresses. Then, they indulge in Spanish rumba and ballroom dancing, as if this is our way of amusing ourselves. Why do they persist in this cheap imitation—champagne parties too—that only makes one think that our directors, producers and costume conjurors sadly lack originality and sincerity?

"On the other hand if they do not don western clothes, they go to the other extreme and show our ancient royalty, princes etc. in an attire that is at once heavy, garish, unnatural and ugly.

"Why, oh, why this sport in absurd extremity? Why can't our films show modern life in India exactly how it is today, touching it up with only Indian paints rather than borrowing from the west?

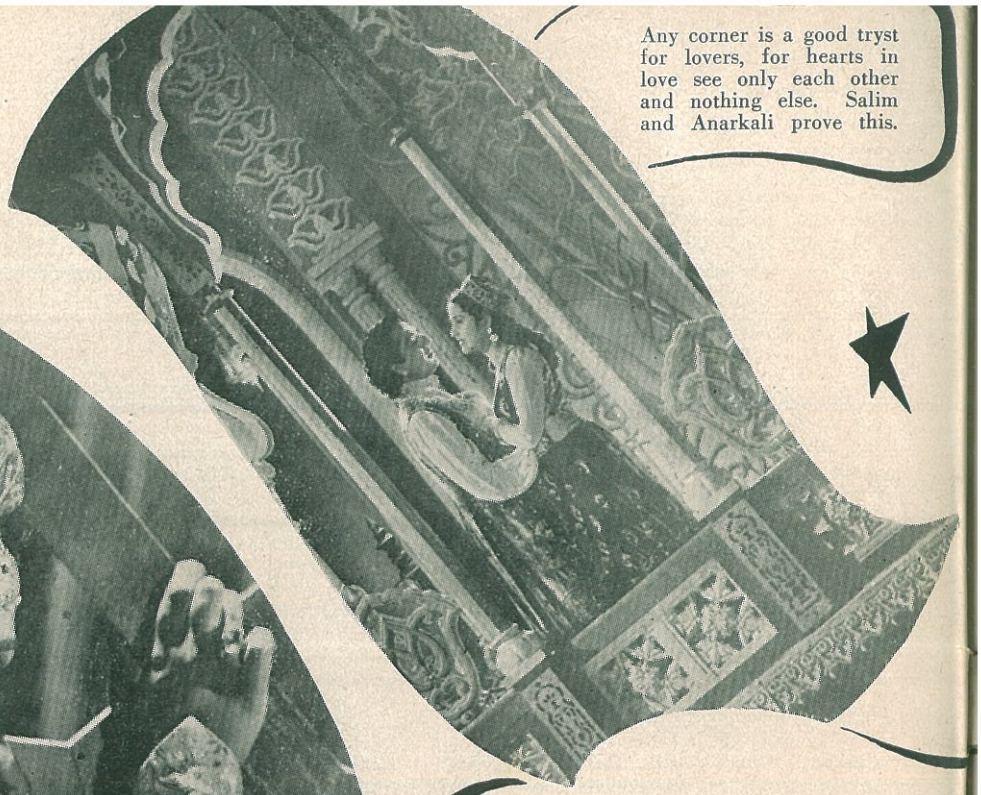
"And surely there is no other costume more charming and graceful than our very own beloved Indian mode of dress? All the world praises it and all the world admires it. Why should we not display it, then?"

MADRAS. *Mrs. Lalitha Devi.*



Singer or dancer, every woman in love is a princess when alone and a queen in the presence of her lover. Anarkali was no exception.

Any corner is a good tryst for lovers, for hearts in love see only each other and nothing else. Salim and Anarkali prove this.



The Moghuls had perfected quite a few ways of making women silent. This is the sandwich method.

A Story of

The history of man has been punctuated by great love stories but rarely shall we find a romance as sincere and pathetic as the love tale of Anarkali, the beautiful dancer of Moghul times. So lovely and beautiful was Anarkali that inspite of the tragedy of her career on earth she made Prince Salim one of the greatest royal lovers of all ages. Theirs was a love that left behind a glorious heritage to all the lovers of the world.

It was a romance that clashed with the wisdom and might of Emperor Akbar, who probably expected Prince Salim, his heir apparent, to use a dancer for pleasure but not for life-partnership. But Salim was young and

In the arrogance of his power, a man doesn't even spare his own son. The great Moghul Emperor sheathed wisdom and drew the sword against Prince Salim.

MILLIONS SPENT IN

"PRINCE SALIM & ANARKALI"

A FILMISTAN MOTION PICTURE EPIC!

cess who married Akbar was torn between her husband and her son as Salim's love for Anarkali grew with every new moon.

The Censors may keep their lips apart but not their hearts, Salim and Anarkali perfume the air with the smiles of their immortal love.

Martyred Love

Anarkali was beautiful and youth and beauty could make only a potion of love. So they dared the wrath of the mighty Emperor and gave lovers of the world an immortal tale of martyred love.

This dynamic story is now brought to the screen by Filmistan with all the glory and grandeur of the Moghul empire in India. Bina Rai, the beautiful debutante of 1951, plays the classic role of Anarkali while Pradeep, handsome newcomer, portrays Prince Salim, the royal model of all lovers. Mubarak, the one and only man who looks Akbar, lives the role of the great Moghul Emperor.

It is a picture for aching hearts. And there are millions of them in this land of Congress confusion.

The Akbar Rose is as famous as the great Emperor and film producers must photograph both together probably to prove the genuineness of both.

To the court of his famous "Navratnas", the nine jewels, Emperor Akbar brings his son in chains—chains that cannot keep his heart away from Anarkali.

The Choicest Three...
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IT'S TRUE
Direction
N.R. ACHARYA
NAINA
Direction RAVINDRA
Starring GEETA BALI
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PICTURES IN MAKING

There is more behind those eyes than you and I can imagine. There is purpose wedded to temper and desire perching on the edge of anticipation. But why speculate over a woman, the puzzle which God created but forgot to solve? These glaring eyes belong to Asha Mathur, the Sahu Girl of 1951, who gives a thrilling account of herself in "Poonam", a social story produced by P. N. Arora for Kayarts and directed by Sadiq.

HINDUSTAN CHITRA (Bombay)

Kishore Sahu, one of our few enterprising producers with guts and grit, promises to make "Hamari Duniya", a moving domestic drama. Every situation, big and small, has been conceived with an eye on psychology and directed with great understanding by Sushil Sahu. Starring Kishore Sahu, Asha Mathur, Bharat Bhushan, Kuldip Kaur, Om Prakash, Hiralal etc., "Hamari Duniya" is more than half-way through. For lighter moments, there is Leonor Maria's exotic dance number to hold the filmgoers' attention.

N. V. M. PRODUCTIONS (Bombay)

Produced by the Mungrey Brothers and directed by Ravindra, "Lal Kunwar" starring Suraiya, Nasir Khan, Usha Kiran, Durga Khote, Jairaj and Agha, is fast nearing completion. The picture has all the box-office ingredients—from romance to mystery and we wouldn't be surprised if the masses take to it. Yet another feature is lilting music by S. D. Burman. "Milap", a dynamic social, will soon go to the sets under the capable direction of H. S. Rawail. The star cast will be announced soon.

FILMISTAN LTD. (Bombay)

Filmistan's pride picture "Anand Math" directed by Hemen Gupta and starring Prithviraj, Geeta Bali, Bharat Bhushan, Ranjana and others, had a simultaneous release at five theatres in Bombay including the New Empire and Krishna, on 4th July. Based on the famous novel of Bankim Chandra Chatterjee, "Anand Math" has a fiery, patriotic appeal and no wonder the crowds are flocking to see it. At the studios "Prince Salim and Anarkali", starring pretty Bina Rai and Pradeep, is getting ready.

VARMA FILMS (Bombay)

Producer-director Bhagwandas believes evidently more in action than in words, the way we see him working on "Aurat" starring Bina Rai and Premnath, one of the screen's romantic teams. More than half of it is completed and the rushes predict a spectacular picture in the Cecil B. De Mille style. Purnima, the girl with a pensive face, plays an important role and enhances the interest of "Aurat" with her beauty and emotion. Shankar and Jai Kishan have given attractive tunes. The picture is scheduled for an all-India premiere during Divali.

K. AMARNATH (Bombay)

"Alif Laila", Producer-director Amarnath's soul-stirring sigh on celluloid, is reported to have become a highly emotional picture. The star cast consists of Nimmi, Asha Mathur, Vijay Kumar, Pran, Gope, Murad etc. Already distributors are busy buying up the different provincial rights of "Alif Laila". That is a sure sign of box-office success.

RANA BROTHERS (Bombay)

Actor-director Bhagwan is reported to have made "Hulla Gulla" a lively affair with comic situations, catchy songs and delightful dance numbers. Producer R. Jagdish looks happy and satisfied and that is why we are inclined to think that "Hulla Gulla" must have become a good entertainer. Apart from Geeta Bali and Bhagwan dancing and entertaining us in "Hulla Gulla", Kunwar Kesho, a newcomer, makes a sensational debut as the villain. The musical score is by C. Ramchandra.

AKASH CHITRA (Bombay)

At the Central Studios, Producer-director K. B. Lall is busy shooting "Angaray", a romantic story of the hills and their hill-folk. Nargis is cast as the glamorous belle with whom Nasir Khan falls in love. Others in the cast are Paro, Jagirdar, Pran, Jeevan, K. N. Singh, Vanmala and Sunalini Devi. S. D. Burman who has a good knowledge of folk music, has given some appropriate tunes in "Angaray", making the music vibrate with rich emotions characteristic of the hill-folk.

SUSHIL PICTURES (Bombay)

Produced and directed by Harbans, "Lakeerain" starring Kamal, Ashok Kumar, Durga Khote, Yakub, Pran and Bela, a new find, has gone on the sets. Lyrics are by Shewan, tuned by Hafiz Barni. Mansukhlal P. Shah controls the world rights of "Lakeerain".

MEHBOOB PRODUCTIONS (Bombay)

"Aan", Producer-director Mehboob's ambitious five million rupees offering, had its London premiere at the Rialto Theatre on the 18th of July. In Bombay, "Aan" is attracting the crowds at the Liberty, where it was released on the 1st August. It is a Ruritanian romance in alluring colour and no wonder it has appealed to the masses. "Aan" introduces Nadira a new heroine, while Dilip Kumar and Premnath are the two guys who fall a prey to her charms. Petite Nimmi plays a sympathetic role and as usual takes the sympathy of the audience with her expressive eyes. Faredoon Irani's photography has been highly appreciated. Yet another attraction is the lilting musical score by Naushad.

SAGAR ART CORPORATION (Bombay)

"Mehman" starring Nimmi, Premnath,

VARIETY PRODUCTIONS presents

- NIMMI
- SHEKHAR
- SMRITI BISWAS
- YASHODHRA KATJU

in

हमदर्द

HAM DARD

Directed by:- S. BHAGAT

Produced by:- ASHA BISWAS • Music:- ANIL BISWAS.

Sajjan and Purnima and directed by Ramanand Sagar, is making steady progress. The outdoor sequences were shot at Panchgani. Romance has an ever fresh hue and in "Mehman" we are confronted with a tender love story of the hills. Music by Anil Biswas is another attraction.

MANMOHAN FILMS (Bombay)

Director Manmohan Sabir is a fast worker and we really admire him for completing 6000 feet of "Akash" in such a short time. Let us hope he has put in some quality as well. Produced by K. A. Abbas, "Akash" is the story of a middle class boy whose feet are tied down to solid earth but whose desires keep soaring up to the heavens. Nadira plays the heroine opposite Balraj Sahani while Agha, Manmohan Krishna and Neeta lend support.

NAYA SANSAR (Bombay)

"Anhonee" written and directed by K. A. Abbas and starring Nargis and Raj Kapoor, was completed at last on the 11th July at the Modern Studios. The story depicts the triumph of virtue over vice through the 'good' and 'bad' characterizations of Nargis in a double role. Others in the cast are Om Prakash, Agha and David.

VARIETY PRODUCTIONS (Bombay)

Producer Asha Biswas' "Hamdard" is reported to have become a touching social and is more than half-way through at the Central Studios. Nimmi and Shekhar form a suitable romantic pair and give new meaning on the screen. Direction is in the hands of Shamim Bhagat. As for music, with Anil Biswas in charge, one can be sure of a good treat.

VISWANT PRODUCTIONS (Bombay)

Director Baburao Painter has nearly completed his mythological "Vishvamitra" starring Sapru in the title role and Sheela Naik as Menaka, the temptress. Apart from the popular incidents, director Painter has made the picture more attractive by giving it an artistic appeal.

ROOPNAGAR LTD. (Bombay)

Having realized the myth of highly paid stars contributing to the box-office success of a picture, Producer-director Roshanlal Kapoor is making "Dhuaan" with new comer Usha Mathur is teamed as the heroine opposite M. Rajan. Dhaniram is giving the music. And, we are told it is a new kind of story. Let us see if Producer Malhotra strikes success with his new formula. For after all, the problem of making money is an old one through new devices.

NAVRANG FILMS (Bombay)

"Naaz", a costume fantasy, produced and directed by S. K. Ojha is well on the way to completion. Though it took a little more time than was expected, S. K. Ojha tells us that "Naaz" is worth waiting for. Nalini Jaywant, Ashok Kumar, Agha and Nawab play the principal roles. The musical score is by Anil Biswas.

SAFDAR LTD. (Bombay)

Two of their productions "Maan" and "Nirmala" are fast nearing completion. "Maan" and directed by Safdar Ahsan, "Nirmala" brings to the screen a charming newcomer Chitra. Others in the cast are Ajit, Jagirdar, Kumar, Achla Sachdev and Durga Khote. In "Shikwa" talented Nutan falls in love with Dilip Kumar and together they portray some touching emotions on the screen. Mubarak and Ramesh Saigal, who is also directing the picture, have important roles to play.

KRISHIN MOVIETONE (Bombay)

Director Ram Daryani has completed a good bit of "Pahili Shadi" starring Nargis in a sensational role. Bharat Bhushan plays the male lead supported by Gulab, Manorama, Motilal and Gope. "Pahili Shadi" is a domestic drama with the accent on reality and that is what will make it run at the box-offices.

SHEETAL MOVIES (Bombay)

"Nirmohi" starring Nutan and Sajjan and directed by Baij Sharma was censored on the 14th July. Producer Shree Ram Sharma will soon release it. This social is likely to become popular because of good acting and catchy music.

GOPE PRODUCTIONS (Bombay)

Director O. P. Datta is working steadily on "Malkin" starring Nutan, Purnima and Sajjan. The laughs, are as usual, supplied by Gope, one of our popular comedians. The rest of the cast consists of Pran, Yakub, Durga Khote and Raj Mehra. Producer Ram Kamlani is extremely enthusiastic about "Malkin" and that makes us think that it has turned out to be an interesting picture.

KWATRA ART PRODUCTIONS (Bombay)

Director Phani Mazumdar is happy at the way "Goonj" is taking shape. This dynamic social stars Suraiya, Suresh, Sapru and Randhir. Producer H. S. Kwatra thinks "Goonj" has plenty of mass appeal because the story and dialogue are by D. N. Madhok. Sardul Kwatra, younger brother of Producer Kwatra, is reported to have given attractive music.

ALL INDIA PICTURES (Bombay)

Always in earnest, P. N. Arora is one of those producers who deserves success and in "Gauhar" his latest production, he seems to have gone all out to satisfy the masses. Glamorous Bina Rai and Rehman make a likeable team with Vijaylakshmi, Agha, Cuckoo, Ramesh Thakur, Balak and Ram Awtar contributing their bits. It is F. H. Hassan's maiden directorial assignment but with Producer P. N. Arora for moral support, we are confident "Gauhar" will become a hit of the year.

GOODWILL PICTURES (Bombay)

Produced by Nimmi and directed by J. P. Advani, "Danka" has a lively theme, made even livelier by beautiful-eyed Nimmi, who is also the heroine. The supporting cast consists of Mohana, Hiralal, Neelam, Sunder, Shivraj and Master Roopkumar. Quite a few sequences of "Danka" have been completed and are reported to be encouraging.

C. B. FILMS (Bombay)

Producer-director Chawla, once an assistant of Shaukat Hussain Rizvi, has made rapid progress with "Nigah" a social starring melodious-voiced Suraiya and Nasir Khan. "Nigah" is said to be an unusual story with thrills and suspense to keep the filmgoers glued to their chairs. Dialogue is written by Sarosh. Lyrics by Hasrat Jaipuri and Shams Azimabadi have been appropriately set to music by Hansraj Bahel. Producer-director Chawla first hit the headlines with "Shair" a box-office picture. In "Nigah", we expect him to do still better.

NIHAL FILM CORPORATION (Bombay)

Five songs, each one a hit, tuned by Roshan were picturized to make "Aaghosh" a box-office proposition. Nutan and Nasir are again teamed to create some thrilling romance while Agha, Shakila, Leela Misra and S. Nazir lend good sup-

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port. "Aaghosh" is expected to be ready for release sometime in October. Produced by R. Vashdev and K. Jaisinghani and directed by R. D. Mathur, "Aaghosh" promises to be something new in the field of entertainment.

PUNJAB FILM CORPORATION (Bombay)

Producer-director Wali Saheb gave a private showing of his latest social "Zamane-ki-hawa" starring his graceful wife Mumtaz Shanti. Many of his friends seem to have been favourably impressed. Combining purpose with entertainment, Wali Saheb thinks that the theme of "Zamane-ki-hawa" should bring repeat audiences to the cinemas. Wali Saheb's next is called "Lorree" which will soon go on the sets.

SAROJ PICTURES LTD. (Bombay)

Ready for release is "Nishan Danka" directed by Jayant Desai and starring Ranjan, Shyama and Jeevan. Packed with action, songs and dances, there is every chance of "Nishan Danka" bringing profits to its distributors.

ART FILMS OF ASIA LIMITED (Bombay)

Planned on original lines, Producer-director Paul Zils' "Shabash" starring Geeta Bali, Jagdev, Om Prakash and others, is said to be a fast-moving comedy. Breezy and entertaining, it has ten songs and two spectacular dance numbers featuring over 40 dancers. The screenplay of "Sitam" by Inder Raj Anand is ready and Zils tells us that it took one year for perfecting. Active and hard-working, Paul Zils has many ambitious ideas and is a definite asset to the Indian film industry.

DEEPAK PICTURES (Bombay)

"Sindbad The Sailor" directed by Nanabhai Bhatt and starring Ranjan, Naseem and Nirupa Roy, has proved extremely popular wherever it has been released and Bombay is no exception where it is running at present. Two more under production are "Sinhal Dweep" directed by Homi Wadia and "Darbar", a costume fantasy, directed by Balwant Bhatt.

FALCON FILMS (Bombay)

"Baghdad", a musical fantasy, has been completed and is ready for the censors. Bharati Devi, our popular actress from Bengal, is reported to have given an excellent performance. Ranjan plays the dashing hero ready to protect his sweetheart at the sharp point of a sword. Director Nanabhai Bhatt has made it exciting with trick photography of Babubhai Mistry. Their next is called "Passing Show", a story based on the well-known principle, crime does not pay. Suryakumar, a South Indian star, has been assigned the stellar role.

ALHAD CHITRA (Poona)

One of the lucky directors of Maharashtra, Producer-director Datta Dharmadhikari, who has many jubilee pictures to his credit, has nearly completed "Nanhe Munne". The Marathi version is titled "Chimani Pakhare". Producer-director Dharmadhikari relies mainly on the story to deliver the goods, because it has not the usual love-struck hero and heroine singing love ditties.

BEST FILM SERVICE (Bombay)

Best Film Service has acquired the distribution rights of "Shisham" starring Nutan and Nasir Khan produced by Aneel Pictures Corporation. The picture is awaiting release. Yet another "Do Baaten" produced by B. P. Sinha, has been booked for an early release. In a month's time, these distributors are likely to go into production under the banner of Green Land Pictures.

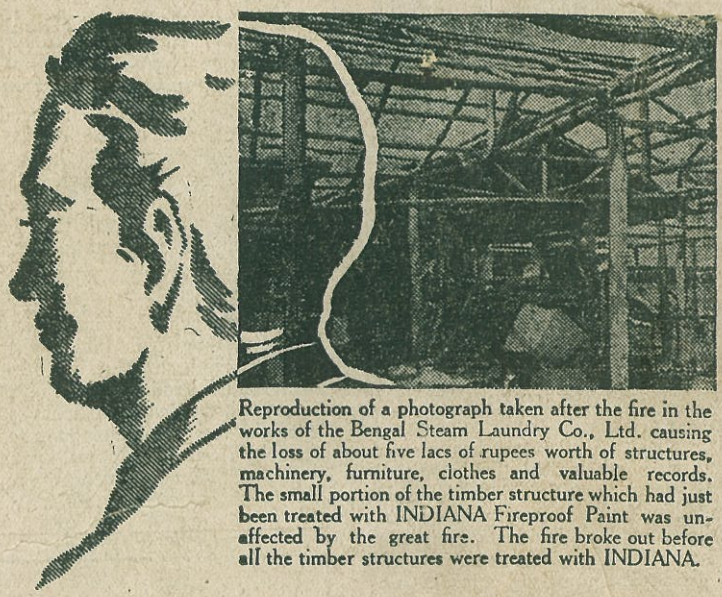
CHITRA NIKETAN LTD. (Bombay)

Starring Smriti, Balraj, Nana Palsikar, Roopa Verma and S. Nazir, "Sangharsha" or "Conflict" is reported to have become a tense drama. The outdoor shooting has been completed and the studio sequences will be shot at the M. & T. Studio. "Sangharsha" was originally called "Devta" but re-christened in preference to a meaningful title. It will be presented by Messrs. Issar and Palli Films. Music is in charge of B. N. Bali of "Insaan" fame.

BARODA THEATRES LIMITED (Bombay)

The last set of "Bahu Beti", a domestic drama, featuring Geeta Bali, Amarnath, Jaswant, Vijayalaxmi etc. is on and before long the picture will be ready. It is directed by C. L. Dheer from a story written by Rajinder Singh Bedi. S. D. Batish has given the music. As "Bahu Beti" is a story of every day happenings, it is likely to have a wide appeal.

THE PROBLEM HAS BEEN TACKLED SUCCESSFULLY...



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